

X'MAS. EDITION
The NEW YORK

CLIPPER

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DECEMBER 19TH 1917

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THE NEW YORK CLIPPER

BELLE BAKER

WISHES THE WHOLE WORLD

A Merry Christmas and A Happy New Year



Headlining for two and three consecutive weeks over the *B. F. Keith Circuit* the season of 1917-1918

Direction: ED. S. KELLER

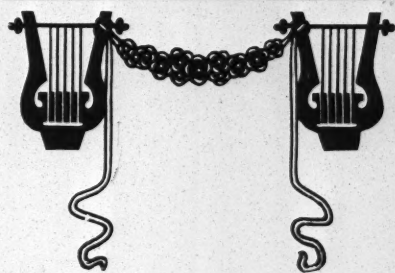
At B. F. KEITH'S PALACE THEATRE This Week December 17

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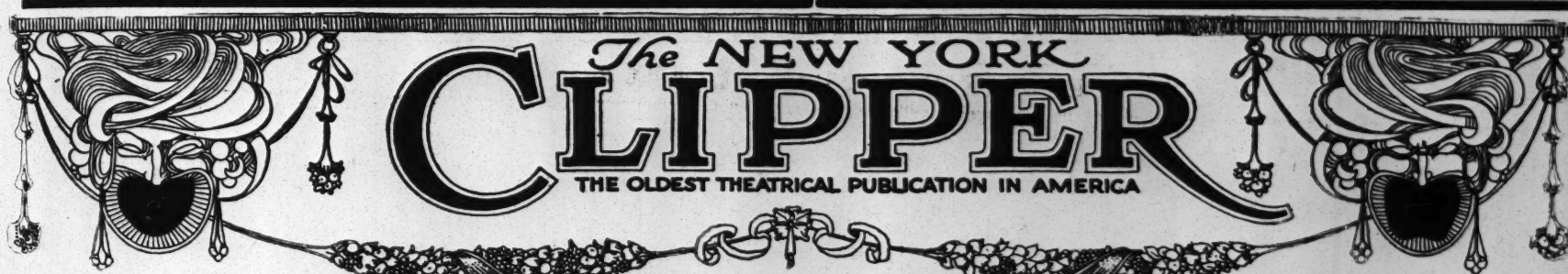
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Management

Raymond Hitchcock



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NEW YORK, DECEMBER 19, 1917

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MERRY CHRISTMAS



SHUBERTS BREAK CONTRACTS AND START THEATRE WAR

**Fight Which Began in Philadelphia with K&E Extends All Over
Country as They Announce Cancellation of Agreements
Made Six Years Ago**

The definite break between Klaw and Erlanger and the Shuberts, which was predicted in THE CLIPPER of two weeks ago, took place this week when Lee and J. J. Shubert announced that they had severed all booking and pooling arrangements with the other firm. The trouble, which started in Philadelphia, has now extended to the entire country. The cities in which the pooling arrangements were in force are Philadelphia, Baltimore, Chicago, Boston and St. Louis.

It is thought that the amicable settlement of the Hitchcock dispute, which the Shuberts considered a victory, precipitated their latest step.

In the announcement given out by J. J. Shubert, in which he admits having dissolved the booking arrangements, he said: "We had a booking arrangement with Klaw and Erlanger, according to which a settlement was to be made every six months, on Feb. 1 and Aug. 1. As we consider that they have not made settlements according to the contract we have cancelled it."

"Klaw and Erlanger are only booking agents and have few clients, while we own and control our own theatres. As far as we are concerned, we consider them two old and antiquated men, whom the procession has passed. They represent such a small portion of the theatrical business that they can no longer be taken seriously."

"We have now accomplished the Shubert program, the plan which the late Sam Shubert set out to perfect, namely, to open the theatres throughout the country to independent producers, so that they can book free of any oppression, such as Klaw and Erlanger tried to execute on Raymond Hitchcock last week."

"We have notified the following interests of our cancellation of agreement, as they are interested in theatres in all the five cities affected: Sam Nixon, Fred Zimmerman in Philadelphia, Harry Powers and Will Davis in Chicago, the estate of William Harris and Will Davis for Boston, and Charles E. Ford and Nixon and Zimmerman for Baltimore. Also the estate of Charles Frohman."

That there is dissension inside the syndicate itself was alleged by Mr. Shubert, on the grounds that Klaw and Erlanger recently instituted suit against Nixon and Zimmerman, their Philadelphia representatives, alleging fraud in the accounting of disbursements and receipts.

Klaw and Erlanger in reply issued the following statement:

"The Messrs. Shubert almost before the

ink was dry upon the original contracts began evading and violating their obligations. The initiative for the break came from the managers in Boston, Chicago, Philadelphia and elsewhere, who complained that the Shuberts were constantly violating the stipulations of the agreement."

"The letter which appeared in the papers, purporting to be a call upon us for settlement, was not written until Saturday, or several weeks after we began suit against them in Philadelphia, and Mr. Erlanger in that city and in New York stated that we considered the contract broken and would govern ourselves accordingly. Statements to that effect were made and printed."

"As for the list of allies which they mention, we suggest that they put identification tags on some of them so they may be known in case of a loss. Several men mentioned in their list are associates of ours in various enterprises. As far as the line-up which they mention, we are quite content with our roster, including the names of David Belasco, George C. Tyler, Henry Savage, Alf Hayman, Flo Ziegfeld, Cohan and Harris, Chas. Dillingham and others to stand against their forces as producers, managers or men of business integrity."

"We have never discovered any sense of humor in the Shuberts, but if they had one they would have made no reference to the fact that this is the culmination of their fight to open the theatres throughout the country to independent producers, when the very suit in Philadelphia grew out of their effort to tie up the country by incorporating in their agreements with attractions the following clause:

"The commercial value of the said play in cities other than the City of — being largely dependent upon and enhanced by its presentation in said city, it is agreed, as part of the consideration moving to the parties of the first part, and to induce them to enter into this contract and furnish the said theatre for presentation of the said play in said city, (Continued on page 121)

NATALIE ALT BEING SUED

Lionel Hein has entered a judgment to recover \$150, said to be due him through a contract entered into with Natalie Alt.

It appears that, on Sept. 7, Miss Alt engaged Hein as her personal representative, press agent and manager, and agreed to pay him one-half of the second week's salary received by her.

He began work Sept. 12, and secured an engagement for her to commence Sept. 25 at Proctor's Palace in Newark and the following week at the Palace in New York. Hein received \$300 for this, but maintained that there is still a balance due him of \$150, and that, notwithstanding frequent requests for the amount, Miss Alt has refused to pay him. Nathan Burkan is representing Hein in the action. Miss Alt has filed a denial.

HAVLIN SUED BY PATRON

CINCINNATI, Dec. 14.—John H. Havlin, manager of the Grand Opera House, has been sued for \$2,000 in the courts here by Frank S. Hardwick, vice-president of the Bath Hardwood Lumber Company, White Sulphur Springs, W. Va. Hardwick says that he was assaulted by employees of the theatre while attending a performance of "Pals First." Hardwick alleges that he and two men friends were seated in the front row; one of the men's feet slipped from the rail around the orchestra pit and kicked a musician's bald head. The musician was angered. During intermission, Hardwick claims, he was attacked and ejected from the theatre. He says it wasn't his foot that did the kicking.

NO SHOWS; HOUSE IS DARK

CINCINNATI, O., Dec. 12.—For the first time in many, many seasons, the Grand Opera House will be dark for a week in mid-season. While this dark week happens to be the dull pre-Christmas period, this fact does not entirely account for the absence of an attraction. It is believed that the dark house is an indication of the plight in which road shows are finding themselves. Klaw & Erlanger informed Manager Ed. Aylward that they could send no attraction for the week; efforts to book a moving picture were stopped.

DRAMATIC CRITIC MARRIES

CINCINNATI, Dec. 16.—Adlai S. Saunders, dramatic editor of the Commercial-Tribune, and Miss Mabel Wick, exchange editor of the same paper, were married in Indianapolis to-day. Saunders succeeded Montgomery Phister upon the latter's death several months ago. Miss Wick, until recently, was music editor of the Commercial-Tribune.

NEXT RATS HEARING TO BE LIVELY

ATTORNEYS EXAMINE BOOKS

Developments of considerable importance are expected to be brought out at the next session of the investigation being made into the financial status of the White Rats Actors' Union before Referee Louis Shuldenfrei. This session has been adjourned from week to week for some time, but has finally been set down for December 28th, one week from Friday.

The time which has elapsed since the last hearing, however, has not been allowed to go to waste, and Alvin Sapinsky, attorney for Miss Goldie Pemberton, on whose application the hearing is granted by the Supreme Court, has been busy during the interim making an exhaustive examination of the books and ledgers of the union, with the view of being in a position, when the next hearing is taken up, to get at once into that part of its history which, it has been stated, contains transactions which were not beneficial to the union or its members.

It is very likely, also, that beginning with the next hearing, a long string of witnesses will be subpoenaed for questioning, as the examination of the books is reported to have broadened the scope of the investigation to a point where there are questions to be asked of a considerable number of persons. Just who they are has not been divulged, but it is probable that all the former directors of the union will be asked to attend the hearings.

"TOOT TOOT OPENING SET

Wilmington, Del., has been picked as the town in which "Toot Toot," Henry W. Savage's new musical piece, will open. Christmas Day is the date. The play is a musical version of Rupert Hughes' "Excuse Me," by Edgar Allen Woolf and Berton Braley, with music by Jerome Kern.

CECIL CUNNINGHAM ILL

Cecil Cunningham has been removed to Price's Sanitarium, having suffered a sudden attack of pneumonia following a benefit performance Sunday night. The physicians announced later that she was resting easily, but would probably not be able to return to her engagements for some time. She had been billed to appear at the Riverside this week.

FREEMAN AND DUNHAM SPLIT

The vaudeville act of Freeman and Dunham, who were with the "Stop, Look and Listen" company, have split, and Freeman, who has left the show, is back in New York.

CHRISTMAS WILL DELAY THE CLIPPER

Owing to the fact that Christmas falls, next week, on the day The Clipper goes to press, the edition will be one day late in reaching news stands and subscribers.

BERG AND THOR, PRODUCERS, AT WAR

IN TANGLE OVER PLAYERS

B. D. Berg and M. Thor, both vaudeville producers, have gotten into a tangle over the alleged stealing of players which has furnished Broadway with considerable to talk about during the past week. Both producers openly state that they have declared war on each other, and much expectancy is felt as to just how things will turn out.

The trouble started some weeks ago, when two chorus girls, Joan Frazer and Dorothy Duncan, left Thor's act, "The Isle of Innocence," to go with Berg. At this time, it is claimed, words and blows passed between the producers, whereupon Berg is said to have declared a fight to the finish, promising to take all of Thor's people that he required.

Since then he has signed Joe Phillips, a comedian, and Tom Aiken, a straight. Berg admits taking these men, but says they gave two weeks' notice and simply desired to better themselves. Thor, on the other hand, declares he has had to withdraw three acts on account of the loss of players.

Thor also reports that five girls opening in one of his acts Monday in Philadelphia jumped out Sunday. He declares he met them in the station in that city, having gone over there to witness the opening. They are said to have told him they had a better job, and he is of the opinion that they went to Berg. This Berg denies.

Tom Aiken, one of the men who signed this week with Berg, was with Thor a year, he says, in which time he was dissatisfied. He claims that he simply signed with Berg to better his condition.

Although several of the alleged "steals" are reported to have been brought to the attention of the N. V. A., Henry Chesterfield, secretary of that organization, denies having received any complaints whatever from either party to the conflict.

Meanwhile, both producers are remaining in their respective offices, keeping tight on future plans. Berg has publicly stated that he will take whatever players he wants, and he adds that he will not enter the Putnam Building in which Thor is located, without a body-guard.

NEW LOEW HOUSE OPENS DEC. 31

HAMILTON, Can., Dec. 17.—Loew's Vaudeville Theatre, the new theatre which Marcus Loew has erected here, is to be dedicated on New Year's Eve, and the event will be one of more than usual interest. The house, which is another link in the chain of theatres Loew has in Canada, is one of the finest in the country. It is of modern construction and has a seating capacity of 2,800. Among those who will be at the opening are Kitty Gordon, Jack Wilson and Mollie King.

GOODWIN LOSES \$25,000 SUIT

LOS ANGELES, Dec. 17.—An injunction has been obtained here against Nat Goodwin in the suit of C. G. Shipman to foreclose certain mortgages securing promissory notes to the amount of \$25,000. Shipman is a Santa Monica banker. Goodwin filed an answer to the suit, but did not appear in court, and the case was taken by default. The notes were given by Goodwin on March 21, 1913, and bear seven per cent interest.

CRANDALL ENLARGES CIRCUIT

WASHINGTON, D. C., Dec. 14.—Harry M. Crandall, head of Crandall's Circuit of Theatres, has added the American Theatre, on Rhode Island avenue, to his list. Crandall's chain of theatres in this city now includes: The Knickerbocker, Savoy, Avenue, Grand, Opollo and American.

LAWRENCE ANHALT SUED

Lawrence J. Anhalt, of the Park Theatre Company, is being sued for a judgment of \$500 by the Orella Producing Company.



EMMA SHARROCK

Now Presenting a Mind Reading Act with Her Husband in "Over the Top"

WOMAN FAINTS AT TRICK

HOBOKEN, Dec. 15.—A woman, whose name is unknown, fainted in the Lyric Theatre here Saturday night during the performance of Everett, a magician, and was carried to the rest-room in an unconscious condition. She later recovered and was taken to her home. She became frightened at one of the tricks done by the performer, in which he took two white rats, held them over her head, and seemingly threw them at her. She shrieked and fainted, and the house was thrown into something of a panic, necessitating the calling of policemen to prevent a riot.

"LIGHTNIN'" SELECTED TITLE

"Lightnin'" is the title selected for the new play by Winchell Smith and Frank Bacon, which Smith and Golden will present at the National Theatre, Washington, on January 28. The play will later be brought to New York.

Bacon, besides being one of the authors, also enacts the title role of the play, a character who is nicknamed "Lightnin'" because of the exceedingly slow nature of his movements. Edward Robbins and Frances Carson are also in the cast.

CLEVES KINKEAD MARRIES

LOUISVILLE, Dec. 17.—Cleves Kinkead, author of "Common Clay," and now a lieutenant in the United States Army, married Kathleen Patch, of Shelbourne Falls, Mass., this week, suddenly and without announcement. The marriage took place in Toledo, Ohio. The two had met several years before, at the premiere of Kinkead's play in Boston.

WELTY ILL IN CHICAGO

CHICAGO, Dec. 17.—George M. Welty, manager of William A. Brady's "The Man Who Came Back," is dangerously ill in this city. He was suddenly stricken this week, and is now in a local hospital. Mr. Welty has been with Brady and George Tyler since the retirement of the Lieblers, with whom he was associated for many years.

"GOOD NIGHT PAUL" GOES WEST

"Good Night Paul," which had a short run in New York early this season, is to be tried on the Pacific coast by its producer, Ralph Herz. It opens Christmas Day at the Cort, San Francisco. Negotiations are said to be under way to sign Blanche Ring for the part played by Elizabeth Murray.

CORT SIGNS WANDA LYONS

Wanda Lyons, who has appeared recently in the Winter Garden shows, has been added to the cast of "Flo-Flo," which opens at the Cort Thursday night, under the management of John Cort.

DYLLYN ENGAGED FOR REVUE

J. Bernard Dyllyn will play "Chu Chin Chow" in the new Cohan Revue to open New Year's Eve.

PRIMA DONNA SUES OPERA CO.

SAYS CANCELLED BECAUSE GERMAN

Madame Abner Ober filed suit against the Metropolitan Opera Company last week for \$50,000, on the ground that they broke a contract held by her. The suit is expected to fix the status of aliens in this country.

Madame Ober, a subject of Germany, was engaged by the Metropolitan Opera Company to sing during the seasons of 1913 to 1918, inclusive, according to the papers in the case. On the night of November 2 last she, together with four other members of the company, Melanie Kurt, Johannes Sembach, Herman Weil and Carl Braun, rehearsed their roles for the coming season until 10.30 p. m., the papers state. The management, that afternoon, had notified them, however, through the mail, of their dismissal. Mme. Ober charges that, although she has been out of the cast for seven months, she was until December 6, still being announced in the program as a coming attraction. The last announcement appeared in a program at the Brooklyn Academy of Music on that date.

She maintains that the reason she was not allowed to sing this season is because she is a German.

WAR TAX ENDS FREE LIST

ZANESVILLE, Ohio, Dec. 14.—Manager W. C. Quimby has placed over the box office of the Quimby Theatre here the following sign: "Free List Suspended—The enormous increase in expenses makes it necessary that those who have heretofore enjoyed the courtesies of this theatre shall buy tickets."

This is the first step taken by managers of local "movie" houses, hoping to increase the box office receipts which have fallen off at some houses since the theatre ticket tax went into effect.

ACTRESS' RING STOLEN

A diamond ring belonging to Juanita Moore was taken from the actress's room in the Hotel Remington last week. The matter was reported to the Second Branch Detective Bureau. The ring was said to have been worth \$900.

Miss Moore was at rehearsal during the morning, and when she returned she discovered that the ring, which was an heirloom, possessing sentimental as well as intrinsic value, was missing. Detective Edward Dillon has been assigned to the case.

TO BUILD GLENS FALLS THEATRE

GLENS FALLS, N. Y., Dec. 14.—J. R. Lockwood and E. E. Corburn have purchased a block on Warren street which they will reconstruct into a theatre with a seating capacity of 2,000. The World in Motion Theatre was formerly in the block. The new house will open about April 1 with vaudeville and pictures.

ASCOUTH MADE DEFENSE HEAD

HARTFORD, Conn., Dec. 17.—William D. Ascouth, manager of the Palace Theatre, this city, has been appointed head of the new division of motion pictures of the State Defense Council. He will have charge of the exhibition of Government pictures dealing with the war throughout all Connecticut.

TO PRESENT "BILLETTED" ON XMAS

Margaret Anglin will open at the Playhouse on Christmas night in "Billeted," a new comedy by Miss F. Tennyson Jesse and H. M. Hardwood. In her support will be Phyllis Birket, Roland Rushton, Lollie Williams and Howard Lindsey.

WARD GOES TO MOUNTAINS

Fred Ward, connected with the Dillingham and Ziegfeld forces, left late last week for the mountains, where he is going to recuperate and enjoy a much needed rest.

WON'T PAY FOR CAMP SHOWS

Following the closing of the sixteen cantonment shows booked by the Y. M. C. A., announcement was made this week that that organization will undertake to handle no more attractions which do not donate their services.

It has been the custom of the Y. M. C. A., which has auditoriums in all of the sixteen training camps, to secure shows for short stands when possible, paying them sacrifice salaries and running expenses. These were shown to the soldiers at the lowest possible admission price, the idea being to make them self-supporting.

Among the plays thus shown were many which happened to be showing at towns near the camps. The regular attractions, intended to be run on the entire circuit, were furnished by the White Lyceum Bureau of Boston.

The attractions were not successes, however, as the soldiers did not like the style of plays given. As there are many companies which are willing to donate their services and pay their own expenses from purely patriotic motives, the paid shows have been therefore discontinued, it was announced by John R. Higgins, secretary of Y. M. C. A. war work.

FILM SHIPMENT SIX DAYS LATE

WASHINGTON, D. C., Dec. 12.—Owing to existing conditions in express shipments to and from or between this city, Baltimore, Philadelphia and New York, shipments of films are piled up in the Washington branches of the express companies without a chance of getting them in time for the showings for which they are booked. As an instance of the delay occasioned, "The Fall of the Romanoffs" lithographs, shipped on Nov. 28, the picture being booked for showing on Dec. 2 at the Tom Moore theatres, arrived Dec. 5. The photographs for the same showing shipped from New York Nov. 30 arrived six days later, and the print of "The Fall of the Romanoffs," which was shipped for the opening on Dec. 2, did not arrive till Dec. 8.

MANAGER DESHON PARALYZED

HUNTINGTON, W. Va., Dec. 13.—Wm. Deshon, manager of the Huntington Theatre, suffered a severe paralytic stroke last Sunday while sitting in his office. He was removed to Guthrie Hospital. Mr. Deshon is a brother of Frank Deshon, the actor.

MRS. LESLIE CARTER SUED

DAYTON, Ohio, Dec. 15.—Mrs. Leslie Carter, in private life Mrs. Caroline Louis Dudley Payne, was one of the defendants in a suit for foreclosure filed by the Franklin Savings Loan Association on a claim for \$25,689.60 last week. Her husband and her son, Leslie Dudley Carter, and the latter's wife, Frances S. Carter, are co-defendants.



HARRY PRESCOTT

With the Harry Von Tilzer Music Co.

GREEN ROOMERS GIVE DINNER AND SHOW

BASEBALL MEN PRESENT

The first of a series of winter revels planned by the Green Room Club was held Saturday night in the clubhouse, with one hundred and fifty present. A beef-steak dinner was served, after which a vaudeville bill was given in the hall on the second floor.

"Baseball Night" was the name by which the celebration was called, and the officers of the National and American leagues had been invited to be present. Many were present, while others were kept away by the blizzard.

John C. Peebles was the chairman of the dinner committee. President John K. Tener of the National League was one of the speakers, and Hughie Jennings was another.

After the banquet the crowd adjourned to the theatre, specially erected for the occasion, and were treated to three one-act plays and some big time vaudeville.

"The House of Rest," which opened the show, was written by Joseph Noel, author of "The Pawn," and its sheer gruesomeness caused the audience to gasp. The scene was a morgue in Paris. A man searching for his missing wife, and a woman searching for her husband, come to the morgue and meet over the six coffins that are there.

Carl Gerrard played the woman and Rollo Lloyd the man. The two became acquainted and discover that the dead husband and wife had known each other. The climax comes when the living husband bitterly denounces the wife as being the cause of the double death. The play was warmly received.

"While You Wait" was introduced by S. Jay Kaufman, who was chairman of the entertainment committee. He announced that the plan was to have a sketch written, rehearsed and given a first performance before the audience.

He proposed to be the author of a playlet beginning with a husband suddenly coming on his wife in the arms of her lover. Hal Caine was chosen from the audience to be the wife, Hal Briggs was picked for the husband and Richard Tucker was the lover. The sketch ran eight minutes, and was brought to a successful conclusion through the combined efforts of the audience, the author and the cast.

"In the Winter League," a skit written by Bugs Baer, followed. This was laid in a country store, in which the old natives had gathered to talk baseball.

CECIL CUNNINGHAM

The ornate picture adorning this Christmas number of THE CLIPPER is that of Miss Cecil Cunningham, who is appearing this week at B. F. Keith's Riverside Theatre. Miss Cunningham is a headliner of established reputation, who has a novel way of adding to the joy of the nation in the way of entertainment. She was recruited to the vaudeville field from comic opera, where she has made a deep impression, and since her advent into the two-a-day she has added to her laurels as a star line entertainer.

Miss Cunningham really does not specialize in any distinct form of entertainment, but handles her songs in an original and deft manner, getting enough out of each to make it seem like a two-dollar production song. Her material is all restricted to her own personal use, and the ideas of the songs emanate from herself. She has successfully written several new songs, two of which she is using during her present engagement this week. She was about to join a musical comedy production at the beginning of the New Year, but the vaudeville powers prevailed and she did not desert her favorite field of endeavor. She will remain in vaudeville for the remainder of the season, being booked under the direction of M. S. Bentham.

"HER SOLDIER BOY" CLOSES

CINCINNATI, Dec. 15.—"Her Soldier Boy," Shubert's military musical comedy, is in full retreat before the invisible enemy, "bad business," closing to-night, following its week's run at the Lyric Theatre. The blizzard weather conditions kept the business below zero here; but even good weather could not have made up for the make-shift cast that was left after the "original company" was shot up. The company is on its way back to Broadway.

Before coming to Cincinnati the cast was deleted. Clifton-Crawford was called back to New York for a new role. Marjory Gateson, Forrest Huff and Elizabeth Gergely followed him. Then Cyril Chadwick announced his intention of leaving to-night, being lonesome in the cast that was substituted. Mabel Weeks was the only "original" featured player left.

SAN ANTONIO WINTERS 5 SHOWS

SAN ANTONIO, Tex., Dec. 15.—Five circuses with over seven hundred people of the profession and all their shows are now wintering at San Antonio. The C. A. Wortham Shows, Con T. Kennedy Shows, DeKrako Bros. and Brundage Shows, and in January the Bernada Shows will come. San Antonio has on account of its splendid climate and cosmopolitan population attracted many of the show people here.

AL WILSON SHOW DELAYED

KNOXVILLE, Tenn., Dec. 12.—Owing to a delayed train, Al Wilson, booked for last night at Staub's Theatre, could not start his performance till 10 o'clock. The final curtain fell at 12.30.

CIRCUS EXPERTS OFFER AID TO GOVERNMENT

WILL ADVISE ON TRANSPORTATION

At a meeting of important circus men held this week, it was decided to offer to the government the services of experts on transportation, who have learned by long experience with the tent shows just how to transport large bodies of men and equipment.

It is expected that the offer will be received gladly by the State Department at Washington, as the efficient methods of circus men can be applied directly and with great advantage to the moving of supplies for the army.

Through long years of close application and study the circus men have familiarized themselves with the various roads of the country, and with the obstacles that are met in transportation. For this reason there is probably no class better equipped on this subject in the world.

The booking of a circus or show depends largely on its transportation experts for its success. In touring across the country the making of jumps in the most efficient way is essential to the success of the company. This fact is demonstrated by the instance of the Barnum and Bailey tour of Europe some years ago.

TWO SHOWMEN ARRESTED

JERSEY CITY, Dec. 17.—Jacob Pollack and his son Abraham were arrested here last week on the charge of obtaining money under false pretences. They were the proprietors of a traveling show which was booked to appear at the White Eagle Hall Saturday night. Pollack is said to be a New York tailor.

For several days previous to the opening agents sold tickets for fifteen cents, which were supposed to admit the purchaser. At the box office, however, it was learned that another quarter was being asked. Then a local man, Harry Galkin, appeared with a ten dollar bill. The cashier, known as Gerbecki, disappeared with this and has not been seen since. The proprietors were immediately arrested, and are now in the county jail, in default of the \$1,000 bail asked by Judge William Driscoll.

NEW STRAUSS OPERA COMING

The first production in America of Johann Strauss's operetta, "On the Blue Danube," will be given Christmas Day at the Yorkville Theatre, on Eighty-sixth street. Mizzi Gizi will be seen in the leading role, and Adolf Phillip will stage the opera. The score has been arranged by Karl Reimann, and the book and lyrics are by F. Landsberger. Johann Strauss is known as the "Waltz King," and many of his works have been popular in this country, notably "The Bat," "The Gypsy Baron," "The Merry War" and "Gasparone."

IT WAS ABOUT TIME

CINCINNATI, Ohio, Dec. 15.—Robert C. Harris, press agent of the Grand Opera House, was reading the "Information for Patrons," that is run in the Grand's programme. He discovered this line last week: "Carriages arriving shall approach the Opera House from the north, etc., etc." That line has been running for about ten years. No wonder traffic was congested; so Harris had the "carriages" changed to "autos."

LUTTRINGER SUES TENNIS

Alf. Luttringer filed suit Monday through his attorney, Frederick Goldsmith, against Peter J. Tennis, of the Duchess Theatre, Poughkeepsie, N. Y. Luttringer was under contract through Walter J. Plimmer to play three weeks of stock at the house at \$25 per week. The agreement was made November 14. On the 15th Tennis stated that he would not run stock, therefore Luttringer sued.

RIVOLI TO OPEN DEC. 27

The Rivoli, the new motion picture theatre at Broadway and Forty-ninth Street, will open to the public on Thursday night, December 27. The house, which will be under the management of S. L. Rothapfel, is to be turned over to him by the builder to-day.

CHANGE FAIR CONVENTION DATE

VANCOUVER, B. C., Dec. 12.—The date of the convention of the North Pacific Fair Association has been changed and will be held on Jan. 18 and 19 in New Westminster, B. C.

LEWIS DROPS GERMAN MAKEUP

Henry Lewis, the German dialect comedian, has discarded his German make-up and dialect and now appears in "Doing Our Bit" at the Winter Garden as a "straight" comedian.

THEATRE CONTRACTS LET

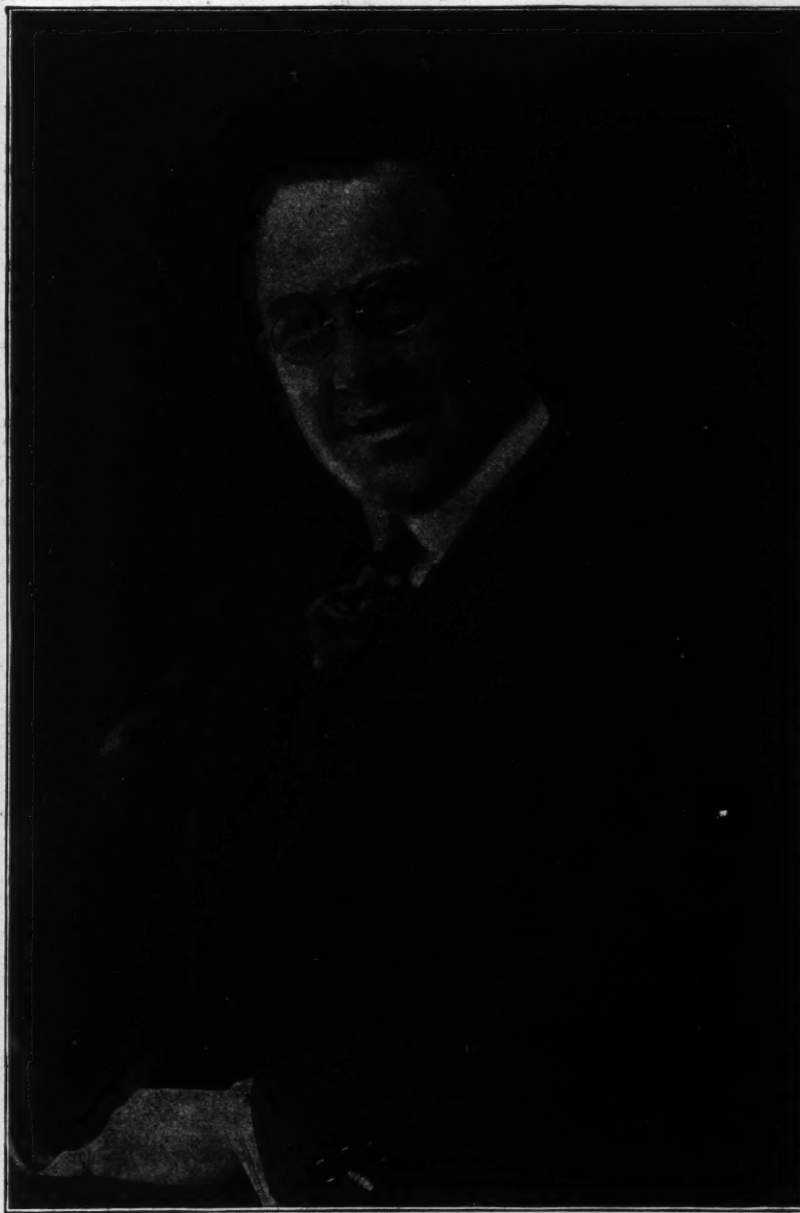
The Moredall Realty Company has let contracts for a six-story theatre and office building on the southwest corner of Broadway and Fifty-first street.

WILL FURNISH OWN LIGHT

The Shuberts will begin this week the construction of a kerosene fuel electric generating plant in the basement of the Forty-fourth Street Theatre.

"FLO FLO" ENGAGES MICHELENA

Vera Michelena has been engaged by John Cort for the title role in "Flo Flo," which will have its premiere at the Cort Theatre Thursday night.



HARRY WEBER
Representing Only the Very Best in Vaudeville

1918-NATIONAL VAUDEVILLE ARTISTS-1917

A Résumé of Its Past Accomplishments and a Forecast of What It Plans to Do in the Near Future—All Aimed at the Betterment of Vaudeville

TO bring about fairness between the actor and the manager, to insure justice to both, and to improve the lot of the vaudeville performer in every possible way—these have been the aims of the National Vaudeville Artists during the last year. And these aims will be followed out sincerely and wholly during the one just about to begin and those that follow.

The practical work of the organization lies largely in the settlement of disputes between performers, and between performers and managers. In every dispute the aim is to be fair and just to both parties, favoring neither one nor the other. This, during the last year, has often been extremely difficult, as, many times, the claims of both sides have been possessed of merit. In such cases, every energy was devoted to reaching the truth of the matter, and giving equity regardless of the labor involved.

That the work of the association has filled a long-felt want in the vaudeville profession during the year just about to end may be shown by the fact that the N. V. A. has settled fourteen hundred and sixty disputes during that time. Of these, eleven hundred were between artists, and related largely to material. The other three hundred and sixty were between actor and manager, and dealt with contracts, unpaid salaries and similar differences.

ONE of the most frequent causes of dispute between actors is the stealing or innocent using of material, jokes, bits and business belonging to another. And in these cases, because of the difficulty of obtaining actual documentary evidence, judgment was extremely difficult of achievement.

The installation of the protected material department has largely solved this difficulty. Under this arrangement, the actor sends at once, before he has produced his act on any stage, a complete manuscript or description of it in every detail, explaining carefully each bit of business used. This is submitted in a sealed envelope and filed according to a card index system.

At any time later, if the actor believes his material to be stolen, the envelope is opened, and its contents gone over by a committee appointed for this service. The act accused of plagiarism is then witnessed, and, if the contentions are found to be true, the guilty act is notified to cease using the bit under discussion.

In enforcing decisions, the Vaudeville Managers' Protective Association works hand in glove with the N. V. A., and this gives the N. V. A. absolute power over all such disputes.

In cases of alleged stolen material, where the act has not been registered in the protected material department, priority of presentation is considered to give rights of ownership. The burden of proof here rests with the complaining party. If he can prove to the satisfaction of the committee that he used a certain piece of work before it was presented by another, the second user is stopped at once.

It is to the credit of the vaudeville profession that in practically every one of the eleven hundred cases settled during the last year in which decisions on material have been made, there was nothing but good feeling on the part of both parties. It was discovered in most cases that the infringement was usually caused by ignorance of the other's act. There has seldom been the need of any pressure being brought to enforce a decision.

In the other three hundred and sixty cases, which were between actor and manager, the aid of the V. M. P. A. has also been invoked. The manager who was guilty of withholding a salary due a performer was forced by the association to pay up at once. Infractions of contract, on either side, were adjusted with the principles of equity always in mind, the object being to protect the manager as well as the actor.

WHILE these are the most important services rendered to the profession by the association during the last year, many others of lesser scope have been put into effect, and plans are constantly being discussed and formulated whereby the members will profit more and more.

In the way of practical service, the care of the destitute, dead, and disabled has been one of the things which the association has always held in mind. Fortunately, there has not been much need of this service during the last year, only fourteen burials having been conducted. The N. V. A. paid for and took care of all arrangements in these cases.

Another aid to the actor is now being planned, and will soon be in practical operation. This will be the bureau of advice and criticism, which is to be inaugurated shortly after the first of the year.

A committee of experts on vaudeville is to be appointed and these men will do everything in their power to help the performer work his act into the best possible shape. The men who make up the committee will be persons of long experience in the vaudeville field, and their criticisms will be thoroughly constructive and helpful. Any member of the society will be welcome to use this service whenever he desires it.

The working out of this plan is expected not only to help the actor get better bookings, but also to raise the entire standard of vaudeville. No act is perfect, not even the biggest headline turns, and it is well known that the actor is usually the least qualified to judge his own work with an unbiased mind. Such criticisms as he gets at present are of little aid. They tell him what is wrong with his act, but they do not tell him how to remedy it.

The bureau of advice will look carefully at any act that is presented, and will then hold a discussion. The results of this discussion will be conveyed to the actor, together with practical suggestions as to improvement. He will not be told that his act is all wrong. He will be told to eliminate this line, to change that bit of business, to get new material, to make this exit at this place; in short, just what to do and how to do it.

THIS service will be free to all members. Its installation is

the result of a need long felt by all performers. An actor often comes into the club rooms distressed by some unfavorable criticism in a newspaper or by a manager or agent. He realizes that something is wrong with his act, but he is at his wits' end to know what to do about it.

In most cases he has worked for months to raise it to its present shape, and further improvement is beyond his personal ability. Here the aid of experts, who have his interest at heart, will come in very handy.

This branch of the N. V. A.'s service to its members will probably be one of the most useful and practical that has been devised.

The members who have been told of its expected installation, have been heartily in

favor of it, and many have proclaimed it the greatest boon to the actor that has yet been worked out.

But there are other plans ahead for the coming year also. At present, the cramped quarters render much innovation a practical impossibility. But, in the new clubhouse, which, according to all expectations, will be finished by the first of March, much more will be accomplished than ever before.

One of the things which is expected to prove of much service to the performer is the rehearsal hall, which will be fitted up as a miniature theatre. Here the members can rehearse their acts and show them to persons interested. Here, also, the bureau of advice can see them in actual performance, and this will enable its members to give much fuller and more valuable criticism than either reading a manuscript or seeing the turn in a theatre would do. The act which is undergoing improvement will be allowed to show as many times as is necessary to bring it up to standard.

A complete and convenient place wherein the actor can demonstrate his ability has always been needed by the profession, and this novelty is expected to prove exceedingly popular.

A thing which has considerably harmonized the dealings between the actor and the manager is the equity contract which is now being used in nearly all cases. This was adopted in a series of conferences between our representatives and those of the managers, and every concession that was fair and just was made by both parties. As a result, this contract is about the last word in equity. The legitimate branch of the theatrical profession recently adopted this step, and we hope that all other branches will see the need of this important agreement. Its adoption has wiped out many disagreements, and we hope, in time, that it will be so improved as to make from its very nature all quarrels impossible.

Other things which will be taken up in the coming year will be the bettering of conditions in small time houses, the socialization of the profession, and the demonstration to the general public that vaudeville artists are ladies and gentlemen, and not the low order of people that is still in some quarters supposed. In some theatres the

rooms are badly kept, and this is a greater inconvenience to the

actor playing there than might be imagined. It is largely the result of carelessness on the part of the manager, and we hope to wipe it out entirely during the coming year. Conditions in theatres are better than they have ever been before, but we desire to have constant improvement.

With the new club house it is expected that closer bonds of fraternity between the artists will be effected. All of the performers are really working together now, and constant rivalry and enmity between them only work to the harm of the whole profession. The power of personal acquaintance which the new house will bring into being should do much to solidify the relations between all members of the society.

This clubhouse will undoubtedly be the finest in New York. No expense has been spared, the object being to make it as perfect and comfortable as possible.

A special feature of the new house will be the accommodations for ladies who belong to the society. It is estimated that at least fifty per cent. of the profession is made up of the feminine element, and they, therefore, deserve to be shown as much attention in the drawing up of the plans as the men.

Many private parlors are to be in the new house, where they can have absolute quiet and rest whenever they desire to come in. Maids will be always in attendance in these sections of the club, and the lady artists can have meals served privately, if they desire.

Hitherto, clubs where the membership was both male and female have been usually built with great regard for the men but little for the women for some unknown reason. The N. V. A. desires to give a perfectly even deal, and we are sure that women will gain just as many benefits from the new home as will the men.

EVERYTHING in the new house will be owned by the N. V. A. This will include the restaurant, the bar, cigar stands, news stands, and all other such conveniences. There will be no letting out of these privileges to persons whose only desire is to cheat as thoroughly as possible. The fact that nothing will be sold except by the society itself will insure fair prices, good treatment, and the best of service.

The cuisine will be in the hands of first class cooks, and, as the aim will be to make the dining room of service rather than as a means of profit, the members will be able to obtain as good a dinner as at any hotel in the city, and at much lower prices, right in the clubhouse.

A reading room which will contain books of value will also be a feature. Our present cramped quarters make it impossible to provide any reading matter except the periodicals. The new one will be in the nature of a complete and well selected library, where the members can come and read or study in peace and quiet.

We hope during 1918 and the years to follow to prove to the world at large that the vaudeville profession contains a larger per cent. of ladies and gentlemen than any other single profession. Persons who are familiar with the facts know this to be the case, but it is still doubted by the general public.

That the performer is generous, kind-hearted and public-spirited to a great degree is a fact with which all in the profession are acquainted. He is usually so generous as to make himself easily imposed upon by the unscrupulous. That he is patriotic is demonstrated by the fact that over three-quarters of a million dollars' worth of Liberty Bonds were bought by members of this organization.

To raise the tone of the profession even higher and to make the conditions in it such as are fair and reasonable are our main aims for next year. And we are thoroughly confident that they will be completely realized.

EVERY energy will be devoted to this end, and nothing will be left undone to bring such a condition about. In fact, the hope is uppermost that a condition of harmonious co-operation may be fostered such as has never existed in years gone by between performers and their employers. It has already been stimulated and quickened, and there is no reason why it should not increase until all traces of former conditions that retarded the progress of all concerned are wiped out.



BY HENRY CHESTERFIELD
(Secretary N. V. A.)

VAUDEVILLE

DALLAS HOUSE DESTROYED BY FIRE

WILL BE TOTAL LOSS

DALLAS, Tex., Dec. 14.—The Majestic Theatre here burned down Wednesday night, and, as far as can be told at present, will result in a total loss. The cause of the fire is not known. The theatre was one of the Interstate houses.

All the acts playing there are at present appearing at the Grand, the local legitimate house, which happened to be dark at the time. Several theatres were offered to the manager, Stephen Von Pool.

At the offices of the Interstate in New York, Celia Bloom, booking manager, stated that she was waiting for further details of the fire and had not heard, as yet, just how great was the damage.

The Interstate had been contemplating building a new theatre in Dallas for some time, but, on account of the scarcity of labor and materials was postponing the step until later. The destruction of the Majestic will probably hasten the construction of the new one.

The Majestic was in the centre of the city, in the best possible location. It was quite an old house and has been booked by the Interstate for several years.

Bert LaMont, vaudeville producer, received a wire from Dallas which stated that his act, "The Race of Man," playing the Majestic Wednesday, suffered a complete loss, all scenery and properties having been destroyed.

LOEW GETS NEW HOUSE

MEMPHIS, Tenn., Dec. 17.—Marcus Loew has added the Princess Theatre here to his list of houses, and it will be opened Dec. 23 with a high-class picture policy. It has been extensively remodeled. A. B. Morrison, who has recently been assistant manager of Loew's Lyceum Theatre here, will manage the new house, which will be called Loew's Princess.

PRODIGES TO TOUR ENGLAND

Cora Youngblood's instrumentalists, known as the "Oklahoma Prodigies," are about to sail for London, England, for a concert tour of Great Britain. Glen Condon, editor of the Tulsa (Okla.) World, will accompany them as press representative. They will return to the United States in August.

LEMAIRE ENLISTS IN NAVY

Rufus R. LeMaire, who arranges the Sunday night concerts at the Winter Garden, has enlisted as a first-class yeoman in the U. S. Naval Reserve. Mr. LeMaire is at present stationed in Brooklyn, and until transferred elsewhere will continue his activities at the Winter Garden.

O'MEARAS RETURN TO LOEW

The Gliding O'Mearas have returned to the Loew time after playing several weeks for the U. B. O. They opened at the American last Monday for a full week and are booked for the Loew Circuit.

BROWNING AND DAWSON FORM ACT

Billy Browning, formerly of Browning and Dean, and Ben Dawson, formerly of Lemaire and Dawson, have formed a new act and make their first New York appearance next Monday at the American Theatre for a tour of the Loew time.

LOEW GETS KNAPP AND CORNALLA

Knapp and Cornalla have signed for a tour of the Loew Circuit. They open next Monday at the American Theatre.

Appearing with much success in Wm. B. Friedlander's production, "THE RECKLESS EVE"

SEVERAL BILLS CHANGE

Several changes in bills took place last Monday at the vaudeville houses. Cecil Cunningham could not appear at the Riverside Theatre on account of illness and Dorothy Toye replaced her.

Dooley and Nelson did not open at the Colonial Monday matinee on account of a delay in the arrival of their trunks and Emmett Devoy and Company replaced them.

Lyons and Yosco could not appear in the number two spot at the Monday matinee at the Palace on account of the non-arrival of the harp used in the act, but found it in time to appear later. At the evening performance they were on second.

At the Alhambra Theatre, Randall and Meyers appeared as per billing, although they were out of the bill at the Colonial Theatre after last Thursday night's show.

The Bushwick, Royal and Orpheum Theatres ran the shaws as originally scheduled.

N. V. A. WANTS POLITE ACTORS

A new poster adorns the entrance to the N. V. A. club rooms, it being an idea of Secretary Chesterfield. It is entitled "A Lesson in Politeness," and portrays President Wilson showing his card to the attendant, also a "Hick" actor presenting his version of a similar request. R. H. Rahilly designed the poster and Happy Mack posed as the "Hick" actor. "The Gloom Chasers in Hard Luck," to open on U. B. O. time under the direction

EDISON REHEARSING NEW SKETCH

Robert Edison has in rehearsal a new sketch entitled "Jewels." The skit is a comedy and requires three people. It will be given an out-of-town try-out and then be brought to New York.

EXPECT APPEAL IN MERCEDES JUDGMENT

PANTAGES CLAIMS RIGHTS

LOS ANGELES, Dec. 17.—Attorneys for Alexander Pantages here are considering an appeal on the decision rendered last week in the case of Mercedes and Mlle. Stantone, against Pantages. Although the decision was given in favor of Mercedes, the attorneys feel that they are nevertheless legally right in the matter, and believe that an appeal may result in a reversal of judgment.

Pantages alleged a breach of contract, and attempted to restrain Mercedes from appearing at the Orpheum here. Mercedes claimed to have been released from the contract in October, but stated that he continued to appear on the Pantages time in order to oblige the manager until some one could be found to take his place.

Pantages began action by getting out an injunction against the performer to prevent his appearing at the Orpheum. The injunction was dissolved in the middle of the week, but Mercedes nevertheless did not appear, as the Vaudeville Managers' Protective Association of New York ordered the manager of the house to refuse to allow Mercedes to appear there until the lawsuit was settled.

The court decision gave Mercedes the right to appear on any vaudeville time in the country. He brought up no witnesses, although Pantages had seven present.

MARSHALL SUES FORD SISTERS

Henry I. Marshall has filed suit to recover \$2,000 said to have been lost by him through the inability of the Ford Sisters to live up to their contract with him.

According to an agreement made between them Marshall was to lay out a singing and dancing turn for the sisters and himself. Marshall was to receive 33 1/3 per cent. of each week's salary. The act was booked over the U. B. O. time, but on Dec. 1 the sisters abandoned the contract and refused to appear with him. They also cancelled all bookings.

The sisters have filed a denial, and the case will come up shortly. Nathan Burkan represents Marshall.

DO ACTS IN STREET CLOTHES

Two acts on the bill at the Audubon Theatre, the first half were forced to go on in street clothes, owing to delay in getting their baggage. The first, "Lincoln of the U. S. A.," did its turn in their street clothes, while in the second, "Miss Melancholy," every one was in costume but the king.

HAVE NEW ACT

Marven Chester and Elsie Wheeler have a new act entitled "The Look Alike Girls," which will open shortly. The act carries special scenery and an expensive wardrobe. Miss Chester was formerly in Lasky's "Three Types" and Miss Wheeler was in "The Green Beetle."

NEW PARTNERSHIP FORMED

William Lytell and Minnie Palmer have formed a partnership, and will be in the future associated in all theatrical matters. The agreement was signed in the presence of John R. Rogers. The two will be next seen in a vaudeville act entitled "My Sweetheart."

NEW FIRM IS FORMED

Harry Smith and Irving Lee have formed a partnership to put out several of Lee's own vaudeville productions. The DeForest Girls and Mystifying Gillette acts are now playing and "The Actress and the Peddler" and "The Two Urchins" are in preparation.

MARTIN ACT IS BOOKED

Jack Martin and Company, presenting a novelty dancing act with three people, has just been booked for a long run of Western vaudeville. Martin dances with one leg. The act carries a special setting. It is under the direction of Jack Linder.

PRODUCER TO GIVE DINNER

The actors in "From Quakertown to Broadway," playing Washington next week, are to receive a Christmas dinner at the expense of the producer, B. D. Berg, who will journey to that city for the purpose of playing the host.

BROOKS HAS NEW ACT

Marty Brooks has in preparation a one-act musical comedy entitled "The Fly Guys," written by Eddie Clark, author of "De Luxe Annie." Nine people are in the cast. It will open in January.

NEW RUBE ACT OPENS

"The Corn Cob Cut-Ups," a rube act employing ten men, under the direction of Charles Bornhaupt, opened out of town last week. It has ten weeks' booking on the U. B. O. time.

BENWAY FORMS NEW ACT

A. P. "Happy" Benway, who recently closed his Twentieth Century Minstrel act, has formed a partnership with Pete Mullen and will do a new act entitled of Pete Mack.



MISS CONNIE CRAVEN

THE SERVICE FLAG

(No profession throughout the world has answered the call of the colors as freely and willingly as has the theatrical profession. Actors, stage hands, electricians, playwrights, all have heard the summons to free the world of autocracy. Some have already given up their lives. Others may never return. In the following list, we have tried to furnish our

- A**
- Adams, Chas. W.
Adams, Baxter
Arnold, S. J.
Atwell, Lionel
Agard, Harry
Atlee, Joseph M.
Arnold, Harold Victor
Armstrong, Thomas J.
Andrea, Joseph
Augustin, William
Anderson, Frank
Allen, Carl A.
Alfred, Julian
Archambault, George
Anthony, Clifton S.
Austin, Don
- Adams, Eddie
Anderson, Chas. G.
Anderson, George W.
Austin, Leslie
Atken, Robert I.
Allen, Chas.
Applustille, A.
Abbott, E. G.
Addison, D. M.
Allen, W. H.
Armstrong, E. B.
Adams, Franklin P.
Almer, Sallie
Anderson, Ray
Anstett, Bobby
Amber, F.
- B**
- Barker, William
Barrow, Reginald
Barlett, Eddy
Barrie, Nigel
Bell, Robin T.
Bentham, M. S.
Bingham, M. S.
Bodenhimer, Sydney
Boyson, Harry
Budd, Harry
Buddle, Henry B.
Broadhurst, Basil
Brooks, Harvey R.
Brown, Van O.
Bruce, Albert
Buchanan, Thompson
Brettleheim, E. S.
Brettleheim, Spencer D.
Burgess, W. H.
Buddle, Harry H.
Bernstein, Nat.
Balch, R. S.
Brady, S. E.
Bauman, Louis
Black, G. B.
Booth, R. J.
Berger, Harry
Brandon, Edward J.
Brant, Herbert
Bitt, Dan
Bird, Thomas
Boothe, Earle
Bliss, Gordon L.
Baker, Sergt. Peter J.
Black, Fred M.
Burns, M. R.
Bruckner, Max, Jr.
Battie, George E.
Bracco, Paul
Bord, Claude L.
Black, William
Boyer, Bonnie
Bernstein, Elliott
Brett, Wilfred
Byrnes, Jack
Boller, Harry
Buckley, Harry
Ruier, Ernest
Burbank, Sam.
Brilliant, Solly
Burke, Ray
Rodington, Maurice B.
Brooks, George
Benton, Charles E.
Blume, Norman A.
Begeman, Dwight
Brennan, Martin
Bransky, Harold
Rowers, Abe
Burridge, William E.
Rieber, Charles
Brilliant, Arthur R.
Rebans, Lionel
Butterfield, Everett
Brahm, Horace
Bellow, Cosmo
Blackton, J. Stuart Jr.
Bergman, Helmer W.
Bentham, M. S.
Blache, Maurice
Bronston, Douglas
- Brooks, Ted.
Berry, C. L.
Buchner, A. E.
Brown, H. H.
Barney, Frank
Bengel, William
Barard, Louis
Ball, Arthur
Bernd, A. B.
Bassett, Albert
Bull, R. O.
Babb, Macker
Bachus, J. W.
Ballinger, T. P.
Bannon, B. M.
Barber, Stewart E.
Barkley, A. H.
Barnes, James
Beacham, J. W.
Bears, H. I.
Beecher, J. S.
Berryhill, T. A.
Bingham, G. S.
Bishop, Louis W.
Blamer, D. W.
Bogan, S. W.
Bowne, W. R.
Braham, Horace
Bristol, A. L.
Brown, George P.
Brown, Thos. H.
Bulmer, Bayard T.
Bunker, P. D.
Babbitt, Dr. Theo. P.
Bassett, Peter
Beresford, J. Cooke
Bernstein, M. Mor.
Rebans, Lionel
Blume, Norman A.
Braham, Horace
Broughton, Lewis
Berren, Herman
Rieber, Charles
Bottomley, Roland
Rotts, L.
Brown, H.
Briggs, John
Brasher, R. E.
Brown, Russell J.
Brown, O. H.
Baker, Ben.
Bliss, Gordon L.
Blackton, "Buster"
Bingham, Oliver
Beck, Morton
Bazin, Henri
Barron, William
Boas, Edward
Brehany, E. A.
Bird, Lyndon
Brettenfeld, Emil
Brenna, Ray
Buckley, Harry
Barkas, Sonny
Blanton, Chris. S.
Brooks, Harry
Berrens, Herman
Rodkin, Arthur
Bruce, Alf
Burke, Douglas
- C**
- Calvin, Leonard W.
Carter, (Bob Young)
Calvitt, Gordon
Canman, Louis P.
Carter, Frank
Chadwick, Cyril
Chaplin, Lee
- Clarke, Frank H.
Carter, Thomas
Clucas, C. Carroll
Cline, W. S.
Crone, John
Cambell, Collin
Cove, Ernest G.
- D**
- Daley, Harry L.
Dalton, Harry
Davis, Hal
Dayton, Edward
Dempsey, Paul
Diemer, Paul
Drew, S. Rankin
Dunning, Phillip
De Costa, E. L.
Dempsey, Paul
Daly, John T.
De Guerra, Vincent
Dowan, A. P. Sergt.
Damm, Emil A.
Duckworth, W. J.
De Laurentis, M.
Dutton, Edward
Dooley, Tom
Devereaux, Jack
Dunlop, R. H.
Davis, H. S.
Dietz, Sydney A.
Donnelly, Leo
Dwyer, (Dwyer & Oliver)
Dale, Dan
Dench, Hal
Davis, Frank
Dunn, Alf
Downes, O. L. Lt.
Desmond, Eugene M.
Dillingham, C. B.
Dobbs, Harry L.
Dills, Diamond
Dalle, Kenneth
Davidson, Jack
Doyle, Albert
Dalberg, Ray
Dalby, Alfred R.
- Edmunds, Joe
Edwards, William
- E**
- English, Granville
Egan, Raymond
- F**
- Fanning, John
Farley, Arthur
Farley, Will F.
Farrell, Frank
Farrington, Clifford
Fernando, Fred
Ferri, Tony
Field, S.
Fish, George F.
Foote, John Tainter
Flynn, Dan
Flynn, Paddy (Grady Lynn)
Friedman, Ben B.
Fleming, Thomas J.
Finley, Horace M.
Franklin, Ben. H.
Friedman, Herman
Fertis, Robert
Fitzgerald, James
Fowler, Herman C.
Fields, Joseph
Fleming, Claude
Flaherty, William A.
Fineran, Jean
Franklin, Bonnie
Felgley, Harry F.
Finnell, Antonio
Fluhrer, G. B.
Fuller, Donald
Farr, Joe
Follansbee, Slanson
Farrell, Duke
Finck, Max
Fleming, Victor C.
French, R. E.
- Elmstien, Larry
Eisenberg, Lew
Elliot, Cary
Ellis, Ward Ray
Engelke, Richard
Esta, J. D.
Evans, J. W.
Eddy, Claude
Esdale, Charles
Evaus, George
Edelheit, Harry
Evans, Lee Wells
- Finneran, James J.
Franz, Stuart
Ferraro, Alfred
Foley (Foley & O'Neill)
Ford, Leo
Ford, Thomas J.
Falkow, F. W.
Flynn, Jack
Fitzgerald, Jack
Flavelle, Edgar
Farrington, Frank
Foote, Courtenay
Frohman, Louis H.
Ford, Sterrett
Fitz, Cuthbert S.
Fields, Arthur B.
Flatow, Leon
Ford, Shadow
Falconer, W. M.
Faulstoyer, A. M.
Ferguson, F. K.
Fischer, H. E.
Fisher, Charles L.
Freeman, F. N.
Fisher, H. C. (Bud)
Flemming, Claude
Foreman, Frank
Francis, Charles
Ferdinando, Rowden B.
Farr, Joe
Flinnton, L. E.
Forman, Tom
Fitzgerald, Leo
Fisher, Bob
- G**
- Glengerich, Leonard A.
Gorden, Patti
Gordon, Willie
Glick, Louis
Glover, James
Graf, Henry
Glick, Albert
Graham, George
Gayer, David
Glover, Oliver
Grant, Laurence
Gill, Robert Stowe
Grieg, Algernon
Graham, George
Graydon, Laurie
Gillman, Chas. J.
Goodrich, John
Guntram, Henry
Godwin, Clifton
Guernsey, O. E.
Granville, Bernard
Gorman, James
Gartner, Chas.
Gorman, James, Jr.
Grimes, Rollin
Green, Howard J.
Gardner, David
Graham, George
Gray, Tommy
Grimes, Jimmy
Grace, Billy
Gries, Walter
Gordon, Charles
Gallagher, T. J.
Gradwell, C. E.
Grace, Billy
Gannon, Thos.
Grossman, Henry
Goodman, Danny
Guber, Alex
Gibson, George
Griffin (Chris. & Grif.)
Goldsworthy, John
Gompers, Henry
Goldenberg, Harold
Gannon, Harry
Green, Louis
- H**
- Hall, C. Porter
Halperin, Max
- Harkins, Larry
Hehn, Carl
- I**
- Izard, Robert
Ivey, L. B.
Imlach, Charles
- Jackson, Alfred
James, Louis
Jefers, S. Wicker
Jham, Jr.
Johnson, George C.
Jackson, Charles B.
Jones, Dave
Jacobs, Frank J.
James, Arthur
Jackson, Raymond
Johnson, Wadsworth
James, W. P.
Jennings, Percy
O'Malley
Judson, Basil
Juul, Ralph
- J**
- Johnson, Kenneth
Jewell, Ben
Jacobs, William
Jacobson, Chas. A.
Johnson, Clarence
Jeanette, Bob
Johnson, Fred
Johnson, T. A.
Jefferson, Frank
Jordan, R. H.
Jordan, W. E.
Juroe, E. Harry
Jones, D. W.
Johnson, A.
Jacolow, Lew
Jordan, R.
- K**
- Kemp, Harold
Kelly, Edward J.
Kelly, Thomas E.
Kendall, Guy
Kwitschoff, Ed. Jr.
Kleinfield, Herman
Kay, William E.
Kelly, Barney
King, Charlie
Kundke (3 Kundles)
Kaiser, Norman
Kelly, John M.
Knowles, Bert
Kelly, Joe
Kahn, Leo M.
Kaufman, Al
Kline, Theodore
Kensik, Stanley L.
Keyes, Don B.
Kent, Edgar
Kelly, John
- L**
- Lothian, Robert
Levine, Maurice
La Monica, James H.
- Le May, Pierre
Lelser, O. M.
Lazano, John

SOME WHO HAVE

E. GIBSON

ERIC MAXON

ARTHUR BERTELLA

BERT HARDING

ALAN J. MINNS

GO OF THE PROFESSION

readers with the names of some of those, at least, who have either been drafted or who have joined in some branch of the service. Hundreds upon hundreds have gone "over there" of whom no record has been made. The field is so large that it is practically an impossibility to know of all and only until the world struggle is over will their names be known.)

Livingston, Lou M.
Levy, Lester A.
Lorkowski, J. M.
Ludner, Dave
Labell, Cliff
Laurence, Charles
Lazar, L. (Mazapa)
Lemay, Pierre
Levy, Joe
Litterfield, Lucien
Locke, Ralph
London, Jack (Vaudeville perf.)
Lott, J. W.
Luce, H. P.
Luescher, Mark
Leary, Noland
Lea, Frank P.
Lagen, Marc A.
Lovett, Geo. E.
Lorray, Eddie
Leach, Charles Joseph
Lothian, Robert
Lynton, W. Mayne
Lee, Eddie
Lorraine, Frank G.
Lucas, C. Carrill
Lee, John
Lewis, Monte
Levy, Sam
Lee, Willie
Lee, Rowland
Lounsbury, James
Lloyd, Frederick
Levy, Jos.
Lasage, Ernest
Lloyd, Roy L.
Lawler, John A.
Long, Walter H.
Lehr, Herman
Loughborough, R.
Lynch, George R.

M

McDonald, Mack
McFarland, Denman
McKee, Frank
McKeekin, Malloy
McLeod, James (Irish)
Mahoney, E. W.
Mallor, George
Marion, Sid
Martin, Fred
Mayer, Norman J.
Meth, Max Emil
Mickels, Zeno
Miller, Monroe P.
Mlner, H. Clay
Molsant, Bert
Molloy, Jack
Moore, Jay
Moore, Charles
Moran, Jack
Morey, N. L.
Morrissey, Jack
Morrissey, William E.
Murray, George
Matthews, George C.
Morlarty, Henry Lt.
Mullen, Richard
Mack, James
Murry, P. J.
Millington, P. W. Sgt.
Murphy, William Cpl.
Moore, Eugene, Jr.
Miller, Wendell P.
Miller, Monroe P.
McLaughlin, F. J.
McDonald, Matthew
Murry, Bud
McKown, James B.
Moore, Baker
McGinniss, Joe
Mack, Geo. C.
McGrath, Jim
McTanney, Chris.
Miller, Joseph
Mandel, Albert
Muldoon, Frances E.
Medbury, John
Marion, Wade L.
Morton, Wade L.
Myers, Dan
Meanman, Fred
Marsh, Clyde
McBannas, Arthur
Mayer, Samuel
McKenna, Harry
Mack, Larry
Mack, Austin
McCoy, Bob

Lowy, William
Lamond, Jack
Lux, Arthur
Lewis, Roy H.
Le Brun, Lou
Lewis, Morgan
Little, James T.
Linehan, Walter J.
Love, Montague
Lambdin, W. McK.
Leahy, Lamar R.
Lee, W. H. Lt.
Liggett, Winfield, Jr.
Lipton, Sir Thomas
Littell, W. J.
Little, Arthur W.
Lorraine, Robert
Lowe, R. V.
Luchsinger, J. J. Jr.
Larned, Jr., Richard
M.
McLham, John C.
Lousbery, James
Low, Harry
Lowenthal, Edgar
Ladella, Pete
Lennox, Dick
Lang, Karl
Le May, Pierre J.
Lynch, James
Livingstone, Buck
Leary, Walter
Lewis, E. L.
Long, Walter
Littlefield, Lucien
Lyon, D. E.
Lasky, Myron
Lobenthal, J. S.
"Le Bum Australian"
Lee, Bon

Moskowitz, Arthur
Michael, William C.
Metcalfe, Earl K.
Moseley, Harry J.
Mann, David
McVey, Hartley
Maas, Hubert
McCarthy, Edward
Munster, "Doc"
Murphy, Frank E.
Mallory, Clyde
Mitchell, Liddy
Manning, S. F.
McKown, James B.
McKee, Samuel

N
Neff, Guy
Neville, Harry
Nixon, Charles (Billy)
Nordella, Peter E.
Naimolb, George
Nicholson, V. L.
Norton, Charles
Nomi, Leo
Nally, Frank
Nellan, Marshal
Newman, Frank

N

O
Osborn, Harry
O'Brien, Aloysius
O'Keefe, Thomas
O'Hara, Slater
Osso, Adolph
Owen, Frank
O'Brien, Frank
Osgood, Charles, Jr.
O'Brien, Cornelius
O'Donnell, Tommy
O'Hara, William
O'Connor, Martin

O

Packwa, Frank
Pauley, Charles
Paul, Harry
Pemberton, Henry W.
Penny, Seth
Peters, F.
Phelan, Joe
Phillips, Charles
Pope, H. G.
Pugh, William B.
Patchen, R. C.
Paulson, Arvid
Pantzer, George
Piermont, Benny
Powder, Solly
Parker, Barnet
Poppe, Harry H.
Plues, A. W.
Parks, Sam J.
Parker, Chas. M.
Pemberton, Murdock
Price, E. A.
Preston, Lew
Page, George
Pantzer, George
Pingue, Earl
Pearlie, Murry
Ponwell, Neal
Pembell, Roy
Paulton, Walter J.

P

Quinn, Leonard
Quinn, L. B.
Quinn, Frank

Q

Ranft, Henry
Redmond, Leo
Reichard, Kenneth, J.
Reddy, W. J.
Reusch, Walter
Rice, Ben
Robinson, James
Robinson, Leo
Robinson, Robert B.
Robson, Stuart
Rockwood, Wilfred
Rothwell, Irving
Russell, Herbert
Ryan, Allen
Robinson, Wagner Leo
Romaine, E.
Rarer, B. A.
Ryan, Kenneth
Ryan, Alan
Rancher, Benj. B.

R

McCarty, Joe Austin
Marsh, Clyde
Marin, Matt
Mittenswer, Harry
Marchand, C.
Manriquez, E.
Morrison, Edward
McQuestion, A. H.
McDaniel, Bernie
Moseley, Harry J.
Murphy, Thos.
McCordie, William
McKean, Tom
Mato, Anthony

S

Savage, H. B.
Schaffer, H.
Schafer, H.
Schoen, Paul
Schwalbe, Edwin
Schwartz, Jack M.
Senior, William
Sever, Lester
Sexton, Charles
Seymour, Orley
Shinn, George H.
Sofranski, George
Sousa, John Phillip
Sproule, B.
Stratford, Tony B.
Stembridge, Hap
Stratton, Chester
Sullivan, John K.
Sullivan, Jack
Swain, W. I.
Starr, Walter E.
Schuyler, Van R.
Sokoloff, M. Mase
Shubert, John D.
Smith, Buylor J. A.
Siefert, H. G.
Stokes, George
Shear, Orrin G.
Schulze, Francis
Stanley, Herbert
Schneider, Samuel R.
Sawyer, Frank
Stuart, William
Soye, Stuart
Simmons, Frank
Sutherland, Frederick
Spalding, Albert
Schnebbie, Allan
Summerville, Clarence
Shunk, Wallace
Sternad, John
Selby, Norman
Shelvey, Robert
Stables, Glen
Salle, Abner
Stern, Harry
Sweatman, Harry
Stoker, Floyd
Sampson, Kenneth
Stewart, Robert
Smith, Victor
Smith, Sammy
Schallman, Sidney
Schnebe, Allen
Standing, Percy
Suge, Edward
Schultz, Francis T.
Shapiro, Abe
Siegler, Harry
Stewart, Bert
Sofranski, George
Shear, Arthur
Sparlett, Le Rol
Sharo, George
Silver, Harry A.
Steffan, Walter
Sofranski, Theodore
Sternberg, Theodore

S

Olsen, Irving A.
O'Donnell, Tim
Ormond, Wm.
O'Gorman, H. J.
Oman, G. M., Dr.
Oswald, J. L.
O'Shaughnessy, Louis
O'Doone, Brian
O'Neill, Wm. J.
O'Hara, Frank
Orendorf, A.

T

Parker, Wm. B.
Phillips, Frank
Pemberton, Munroe
Phillips, Frank
Phillips, L. W.
Pusey, Johnson J.
Petel, Lew
Parker, Joe
Pritchard, H. B.
Prager, Carl W.
Pasquette, W.
Pan, E.
Payne, F. R.
Pearson, W. F.
Perlis, Victor
Poirion, Arthur
Powell, Halsey
Pape, E. Lionel
Patrick, Jerome
Piermont, Benjamin
Panzer, Geo.
Preston, Lew
Pine, Hal
Pingue, Earl
Poress, Edward
Palmerton, F.
Poe, Joseph
Peebles, Jack

T

Quinn, Dan
Quincy, S.
Quigley, Ed.
Reveres, Morris S.
Rath, Fred
Robinson, Alan
Romberg, Sigmund
Ruggles, Wesley
Rule, C.
Rice, Ben
Richter, Joseph
Rottach, Ray
Roth, Ben
Rakestraw, Frank
Rose, Charles
Robertson, Albert I.
Reinold, Bernard
Robinson, Leo
Rochdale, Jack
Roed, Cecil
Rhodes, P. L.
Rottman, Victor
Roth, William

T

Rose, Bill
Ryan, Arthur
Roche, Jack
Rigler, Joseph B.
Ruggles, Wesley
Roth, Joseph
Roddy, Bill
Reinert, Harry
Rochon, Fred
Rudolph, George
Rose, Irving
Robinson, Lloyd
Rae, William Weston
Roach, Joseph
Rook, Helen
Rancher, Benj. Brooks
Rissland, Carl
Reilly, John J.
Rennie, James
Rickards, J. E.
Roddy, Wm. M.
Rose, Hugo
Reynolds, Bert
Rhodes, Harold
Robertson, A. L.
Reilly, William

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Stanley, Herbert
Schneider, Samuel R.
Sawyer, Frank
Stuart, William
Soye, Stuart
Simmons, Frank
Sutherland, Frederick
Spalding, Albert
Schnebbie, Allan
Summerville, Clarence
Shunk, Wallace
Sternad, John
Selby, Norman
Shelvey, Robert
Stables, Glen
Salle, Abner
Stern, Harry
Sweatman, Harry
Stoker, Floyd
Sampson, Kenneth
Stewart, Robert
Smith, Victor
Smith, Sammy
Schallman, Sidney
Schnebe, Allen
Standing, Percy
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Sofranski, Theodore
Sternberg, Theodore

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Stutz, Louis
Schwab, Lawrence
Slattery, Herbert
Sanbourn, Bert
Shay, Daniel
Sinclair, Horace
Simon, David
Stirling, Frank
Snowden, Eric
Santon, Guy A.
Sawyer, Frank
Sackett, Paul
Swain, James
Soby, John F.
Sterns, Louis
Sullivan, Frank J.
Summers, Harry
Synde, Alan
Shaw, Frank
Smith, Vic
Stoker, Floyd
Sinclair, Alan
Shields, Ernest
Stewart, Donald
Simons, Ed.
Schoelder, John L.
Smith, James
Shinn, George
Schumann, R. W.
Shepard, J. L.
Simpson, Ivan F.
Smith, C. Gordon
Stanton, C. E.
Stewart, M. B.
Stirling, A. G.
Strine, H. F.
Schoellkopf, Walter H.
Shapley, L. S.
Simonpetri, Felix
Smith, Samuel
Stone, A. Jackson
Stirling, Yates
Schafer, Geo. C.
Settle, Douglas
Shirley, M. C.
Skerratt, Delamore
Smith, Harry
Sternberger, Walter
Snears, W. O.
Stirling, F. W.
Sanford, Henry
Sherwin, Cook H.
Sage, Stuart
See, G. W.
Stone, Semour
Stearns, Fred
Shepard, George
St. Claire, A.
Smith, Donald B.
Streh, Arthur
Sherr, W. N.
Searle, Sam
Stevenson, Arthur
Stelberg, H. T.
Stroh, Arthur
Short, Don
Seigel, R.

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Sofranski, Theodore
Sternberg, Theodore

T
Tarte, Thomas C.
Thomas, Carl
Thomas, Clifford
Tomes, F. A.
Toms, Ralph J.
Toy, Barney
Tucker, Richard

T
Taylor, W. H.
Trainor, Clifford V.
Teris, Wm. L.
Trevor, Norman
Travels, Henry
Trevk, Harry
Taylor, Billie

T
Taylor, W. H.
Trainor, Clifford V.
Teris, Wm. L.
Trevor, Norman
Travels, Henry
Trevk, Harry
Taylor, Billie

Robinson, Lloyd
Ryan, Arthur
Racicot, A. A.
Reeves, George N.
Richardson, W. P.
Robinson, A. G.
Richardson, Louis C.
Reinold, Bernard A.
Rodgers, John L.
Richardson, Sir Edward
Riker, G. A.
Ruhm, Thos. F.
Reilly, John J.
Rennie, James
Rickards, J. E.
Roddy, Wm. M.
Rose, Hugo
Reynolds, Bert
Rhodes, Harold
Robertson, A. L.
Reilly, William

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Stoker, Floyd
Sinclair, Alan
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Simons, Ed.
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Shinn, George
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Shepard, J. L.
Simpson, Ivan F.
Smith, C. Gordon
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Stirling, Yates
Schafer, Geo. C.
Settle, Douglas
Shirley, M. C.
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Stelberg, H. T.
Stroh, Arthur
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Seigel, R.

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Stutz, Louis
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Slattery, Herbert
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Shay, Daniel
Sinclair, Horace
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Stirling, Frank
Snowden, Eric
Santon, Guy A.
Sawyer, Frank
Sackett, Paul
Swain, James
Soby, John F.
Sterns, Louis
Sullivan, Frank J.
Summers, Harry
Synde, Alan
Shaw, Frank
Smith, Vic
Stoker, Floyd
Sinclair, Alan
Shields, Ernest
Stewart, Donald
Simons, Ed.
Schoelder, John L.
Smith, James
Shinn, George
Schumann, R. W.
Shepard, J. L.
Simpson, Ivan F.
Smith, C. Gordon
Stanton, C. E.
Stewart, M. B.
Stirling, A. G.
Strine, H. F.
Schoellkopf, Walter H.
Shapley, L. S.
Simonpetri, Felix
Smith, Samuel
Stone, A. Jackson
Stirling, Yates
Schafer, Geo. C.
Settle, Douglas
Shirley, M. C.
Skerratt, Delamore
Smith, Harry
Sternberger, Walter
Snears, W. O.
Stirling, F. W.
Sanford, Henry
Sherwin, Cook H.
Sage, Stuart
See, G. W.
Stone, Semour
Stearns, Fred
Shepard, George
St. Claire, A.
Smith, Donald B.
Streh, Arthur
Sherr, W. N.
Searle, Sam
Stevenson, Arthur
Stelberg, H. T.
Stroh, Arthur
Short, Don
Seigel, R.

S
Shapiro, Abe
Stutz, Louis
Schwab, Lawrence
Slattery, Herbert
Sanbourn, Bert
Shay, Daniel
Sinclair, Horace
Simon, David
Stirling, Frank
Snowden, Eric
Santon, Guy A.
Sawyer, Frank
Sackett, Paul
Swain, James
Soby, John F.
Sterns, Louis
Sullivan, Frank J.
Summers, Harry
Synde, Alan
Shaw, Frank
Smith, Vic
Stoker, Floyd
Sinclair, Alan
Shields, Ernest
Stewart, Donald
Simons, Ed.
Schoelder, John L.
Smith, James
Shinn, George
Schumann, R. W.
Shepard, J. L.
Simpson, Ivan F.
Smith, C. Gordon
Stanton, C. E.
Stewart, M. B.
Stirling, A. G.
Strine, H. F.
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Schafer, Geo. C.
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Skerratt, Delamore
Smith, Harry
Sternberger, Walter
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Stearns, Fred
Shepard, George
St. Claire, A.
Smith, Donald B.
Streh, Arthur
Sherr, W. N.
Searle, Sam
Stevenson, Arthur
Stelberg, H. T.
Stroh, Arthur
Short, Don
Seigel, R.

Turnbull, Hector
Thorp, Bristow
Tuma, James
Traband, Hubert A.
Tuerk, Johnny
Taylor, Andy
"Twisto"
Thompson, Charles
Tottle, Harry King
Taylor, Elliott
Tarbutt, Fred
Tinney, Jos.
Thompson, David S.
Travers, Richard
Toy, Barney
Tint, Moe
Taggart, Ben
Troughton, John M.
Tesseman, Robert R.

V
Vermilye, Harold
Violette, U. J.
Vaughn, Walter
Vover, Chas.
Vineyard, Clyde
Weston, Sammy
Voorhies, Jay
Vanderbinder, George
Vogel, Paul

W
Wedd, Edgar Charles
West, Harold
Woodbury, Edward B.
Wood, Frank
Wilbur, Frank
Wiltsch, Paul
Whitfield, Ray
Waters, John
Willis, Jack
Wallace, David H.
Willard, John
Willman, Frank T.
Ward, Steward
Willis, Macon
Wilson, Walter B.
Windsor, Stratford
Wood, Grant
Woodfenden, William
Wilkins, Richard
Watkins, S. Warren
Welsberger, J. J.
Wood, Stanley G.
Williams, Joseph
Ward, Sergt.
Ward, John L.
Walsh, Jack
Waters, Tom, Jr.
Waxman, A. P.
Wentz, Jeanne
Woodson (Weston's Model)
Well, Milton
Wallace, David H.
Ward, Arthur F.
Whitman, Arthur L.
Weissfeld, Isadore
Wells, Ed.
Wolfe, Harry
Wanger, Walter F.
Walsh, J. A.
Weiss, Tom
Well, Jesse
Wesson, Charles
Waldron, Jack
Willard, John
Wara (Northlane & Wara)
Walton, W.
West, Pat
Wagner, William W.
Winthrop, Phillip
Warwick, Robert
Wank, Jesse
Wren, L.
Webster, Ralph
Walker, Carl
Weber, Harry
Wolf, Louis
West, Arthur

W
Wedd, Edgar Charles
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Wood, Frank
Wilbur, Frank
Wiltsch, Paul
Whitfield, Ray
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Willman, Frank T.
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Wentz, Jeanne
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Wallace, David H.
Ward, Arthur F.
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Wolfe, Harry
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West, Pat
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Winthrop, Phillip
Warwick, Robert
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VAUDEVILLE

PALACE

Two large audiences greeted the excellent performance at this house on Monday, where a capacity attendance showed marked approval of everything offered.

Gordan and Rica offered a cycling act which opened in one with a neat song and dance. Then Paul Gordan mounted a tall bicycle and went through a great routine of tricks, during which he had a running line of chatter of the comedy kind which brought many laughs. Miss Rica helped out splendidly with her dancing and straight work during the running of the act, which went over in fine style.

In the number two spot Gallagher and Le Maire fooled around with a skit on the war, the action of which is supposed to take place in a trench. Le Maire is a capital black-face performer, and Gallagher does well with his dramatic speeches and posing. However, the act is using some very old material, such as "back from the front," "had to kill nine Germans to find a hat to fit," and the refusal to drag a horse after him when the retreat is called for.

Lyons and Yosco were billed in the second spot, but the harp did not get to the theatre in time, and they waited for the third position. Their act slowed things considerably, as they also are using much of their old stuff as "couple a' clock" and "petite potato." Several good songs were sung, and a comic war song let them off in good shape.

To Belle Baker fell the lot of getting the first big reception. Miss Baker was resplendently clothed and offered a good routine of excellent songs, which brought great results. She followed Lyons and Yosco, who also sang ballads, but she had her audience in the palm of her hand, and just put over the biggest sized hit of her life with a string of seven songs. She retired amidst the loudest applause heard here for some time, and responded with a short speech of appreciation.

The Cameron Sisters and Burton Daniels next offered a iano and dancing act, which opens with a song, showing that the girls have no singing voices. Then they went into an eccentric dance that was fairly well executed. Daniels next offered a dandy piano solo. He might, however, pay a trifle more attention to his make-up and also have removed the first drop, which is a yellow affair, meaning nothing, and not at all artistic to look at. The girls then returned to do an Egyptian dance in gold dresses, the effect of which would be considerably improved if the shoes worn were more in keeping with the rest of their costume. This number was done in a manner which indicated that the girls lack team work. Daniels then did another solo, after which the girls finish with a fox trot.

After intermission, Frank Carter offered a fast running act, which is more fully reviewed under "New Acts."

Mme. Sarah Bernhardt received a great big reception and offered an act in French running twenty-eight minutes, which is also more fully reviewed under "New Acts." Mme. Bernhardt easily proved her right to the big billing, judging by her reception and the ovation she received at the finish of her offering.

El Brendel and Flo Burt returned after an absence of seven weeks, playing also at the Colonial Theatre. The act is pretty nearly in the same shape it was when last seen here, excepting that Miss Burt is using some new mannerisms and El Brendel has interpolated several new pieces of business and chatter. The act held attention following Mme. Bernhardt, and held them in their seats at a very late hour to good results.

Mario Lo and company offered a posing novelty in the closing position, showing various poses in porcelain. Although the bill could be divided into two distinct parts on account of the big hits scored by both Mme. Bernhardt and Belle Baker, it really was a smoothly running affair. Miss Baker has heretofore been known as "The Bernhardt of Song," and she easily proved it at this performance. S. L. H.

SHOW REVIEWS

(Continued on pages 31 and 35)

RIVERSIDE

James J. Morton, held over for the second week, started off the show with his clever and humorous introduction of the acts, the first of which was Robert Everest's Novelty Circus, a well-trained monkey act, in which the intelligent simians produce a miniature vaudeville show.

Clara and Emily Barry, on second, found their clever songs and patter much to the audience's liking, and scored well with a number of songs well selected, and rendered in a pleasing and effective manner. Their material is well arranged, and the act closed strongly.

Florenz Ames and Adelaide Winthrop, whose "Caught In a Jamb" was one of the comedy hits of "Hitchy-Koo," are presenting practically the same act in vaudeville, with the addition of a clever bit of dancing, which had it been used in the Hitchcock production would have scored for them a far bigger success than they met with in the two-dollar production. While the first part of the act, showing the young woman with her dress caught in a locked door is amusing, it is the dancing which really carries the act over.

Dorothy Toye replaced Cecil Cunningham, and her remarkable voice was never heard to better advantage. Miss Toye's billing proclaims her the possessor of two separate and distinct voices, and this exactly tells the story. Her upper range is a pure soprano, while the lower resembles the male tenor so closely that off stage her singing can not be distinguished from a man's. Her voice is not merely one of long range, which is comparatively common, but is of two distinct timbres and qualities.

Her first selection was the big soprano aria from "Cavalleria Rusticana," next a specially written song, and for her closing number the duet from "Il Trovatore," singing both the soprano and tenor roles. Between her numbers, her pianist played a medley of some of the best known airs from "Rigoletto," for which he was enthusiastically applauded.

Miss Toye, whose voice might be called of the freak variety, is no freak when it comes to the matter of singing, for she is an artist. Her voice is well trained and she sings with a taste and intelligence which is a delight. She was a big hit at the Monday night performance.

Imhoff, Conn and Coreene, in their new sketch, "A Pest House," were the comedy hit of the bill, and rocked the house with laughter for nearly the entire twenty minutes of their act. The offering has been well and carefully built up and moves from one comedy situation to another with great speed. There is not a dull spot in the act which ends at just the right moment and does not, as is so common with comedy acts lag at the finish.

Harry Cooper, assisted by Jim Reaney, opened intermission, and Mr. Cooper, in the role of the letter carrier who contemplates giving up his job to become the outside man for a matrimonial agency, was most amusing. There are some clever lines in the little sketch, and Cooper does well with them. Reaney renders a song well for the finish of the act, and Cooper joined in the last few bars of the chorus. The duet was so well received that the introduction of one or two more songs in the act seems advisable.

Gus Edwards' big song revue, "The Fountain of Youth" followed, and furnished the vaudeville surprise of the season. Theatre goers who have followed the Edwards' revues have been led to expect a great deal from this producer, but in his latest effort, he has exceeded the expectations of even his greatest admirers. Judging the "Fountain of Youth" from all theatrical standpoints, it is by far the biggest and best thing of the kind ever seen in vaudeville. It will be further reviewed under "New Acts." W. V.

COLONIAL

The bill was switched around after the second act. Dooley and Nelson did not appear on account of their trunks not arriving in time for the matinee performance. Emmett De Voy, not programmed, appeared in the second half. The final curtain descended at 4.45.

Pathe News opened.

The Three Jahns opened with a one-hand stand to the head, while the understander carried his top-mounter up and down a flight of stairs. The balance of the act is one series of wonderful tricks after the other. The Trio are marvels and were applauded for their pretty work.

Alfred Bergen, a baritone with a voice that is melodious and cultivated, proceeded to entertain with semi-classic songs and ballads. His volume and tone quality is rich with melody. Just as a suggestion, Mr. Bergen should not request a number from the audience, as it takes the polish from his showmanship. This piece of business got a laugh, but it is not worth the gamble. The spectators liked his singing and gave him a big hand. He could hold down a position further down on the bill.

Mons. and Alf. W. Loyal and their trained poodles were billed to close the show, but held down third position. An accident occurred when the bicycle fell and the dog was thrown heavily to the stage. Aside from that, the act went along in a smooth fashion. Loyal, when doing the "lay dead" bit, spoke broken English, conveying the impression that he is an alien. If possible, this should be eliminated.

Brendel and Bert introduced many new comedy ideas that are bound to land them in the foremost ranks of vaudeville. The break-away suit was a scream. Brendel is a real comedian, who knows the art of putting his material over. Miss Bert sings well and possesses youth and personality. The act was the laughing hit of the show.

Robert T. Haines and company in a novel war act closed the first half. It is more fully reviewed under "New Acts."

After intermission came Bill Bailey and Lynn Cowan in one of the most entertaining interludes now before the public. Not alone are they masters of their instruments, but the singing of Cowan and the wonderful personalities of both are truly marvelous. Bill Bailey and his banjo plunked out more harmony than many a "jazz" band. The boys wear full dress suits that fit them to a "T." Before the encore they played and sang a rag number, which was a riot for them.

Emmett De Voy and company, consisting of seven people, was enjoyed. The story of the playlet has been told many times before, and has lost none of its popularity. De Voy, as the grouchy stepfather, who afterward is converted into a real human being by the call of "Hallowe'en," gave an excellent performance. All concerned did well with their assignments. The audience gave them five curtains.

Florence Tempest opened, attired in a white flannel suit, and delivered a song that caught on immediately. She then talked about Broadway. Her next number consisted of a comedy war song that she renders in a pleasing manner. For this song, she is dressed as an officer in khaki. George Harris at the piano played a medley of popular songs. Following this, Miss Tempest appears in a cloak, and offers a recitation called "The Rose and the Lily." This contained a good story well told. For the finish, the cute songstress introduced a song and dance with a raggy swing, and closed the act with a duet, assisted by Harris.

Miss Tempest is doing a good act and carries a special drop in one. The audience liked Miss Tempest greatly. J. D.

ROYAL

The bill at the Royal this week is one of the best that was ever at this theatre.

After the Hearst-Pathé News, which showed the first scenes of the Halifax disaster, came the Eddy Duo, a girl and boy, who do some very clever if not remarkable tight wire walking. The girl's dancing on the wire received generous applause. Another good stunt is the man's back somersault through a hoop. The act got away with a very fine hand for the opening spot.

The Bison City Four offered a fine lot of songs and equally as good comedy. The turn consists of four men—straight, Italian, tramp, who looks somewhat like Billy Arlington, and an Irish cop. The policeman's talk is somewhat muddled. A great bit of comedy on the slapstick order afforded the audience the first real big laugh of the show, the bit being the tramp trying to prevent the Italian from knifing the cop. One bit should be cut out. That is the part where the tramp announces that they "will play the same number backward," and then, turning around. The act received generous applause.

Herman and Shirley, presenting "The Mysterious Stranger," certainly have a dandy act. When the turn was reviewed before at the National the writer was of the same opinion. Herman bets his wife that she will not recognize him at a masque ball in his costume. He makes his appearance as a skeleton and the dances that this boy performs are a marvel. Every bone in his body must be double jointed. He had the audience on edge throughout his entire performance.

In the fourth spot were the Farber Girls. They put over some fine numbers, Constance playing the tough and doing it to perfection. A new gag put over by her took the audience by storm.

"Why is the audience so restless to-night?" she asked. "Maybe it's the tax on the seats," her sister replied.

They were well liked by the Bronxites and got away to a great land.

Probably the Royalites couldn't place their old friends Macart and Bradford, for not a hand greeted them upon their entrance. They are presenting a new turn, "Love, Honor and Obey," written by Macart. The situations, persiflage, in fact everything about the act is a winner.

Intermission followed. The orchestra at the Royal is no longer a plain, 'onery orchestra. It is now billed on the program as Nat Kamern's Harmonists.

Grace Fisher, "The Sunshine Girl," and late of the Winter Garden, opened the second half of the bill, assisted by Jack Stern at the piano. She sang a number of songs, and finally offered her old song of the Winter Garden show, last season, "Naughty, Naughty." She should smile more often. She takes her work too seriously, and doesn't show a ripple on her face until after she finishes a number.

Cummings and Mitchell have a neat little skit. The way the man ill treats the curtain is a shame, but it is a laugh-getter. His awkwardness at dancing is very cleverly done and not overdone.

Joe Boganny's Lunatic Bakers were rightly named when they called themselves lunatics. Too much slapstick, bordering on the order of Keystone comedy, is in the turn. The audience was so used to laughing at the rest of the bill they couldn't very well refrain from laughing at this turn.

Maude Lambert and Earnest Ball, the composer, had the next to closing spot. They proved great favorites with the patrons of the Royal, and each number of Ball's selections drew generous applause.

"Makers of History," a posing turn, did not get on until 10.10. The poses are splendid and are supposed to be in marble. Great men and statesmen were impersonated, among them Lincoln, Edison, Wilson, Washington, McKinley, Roosevelt, Jefferson, Dewey and Lafayette.

L. R. G.

VAUDEVILLE

FRANK CARTER

Theatre—Palace.
Style—Piano and songs.
Time—Eighteen minutes.
Setting—In two.

Frank Carter, in returning to vaudeville, is assisted by a piano player and several members of the house staff who applaud him as he steps out.

He then notifies the audience that he has brought his own applause with him and they can go to sleep. He also has some cross fire talk with his piano player and the leader and sings a topical song. Another topical song follows in which he explains it is the best Southern song he has ever heard and in which he interpolates a patter chorus.

A line of talk about his girl is not so good and an old gag in the way of "she can get nothing to fit her but handkerchiefs," brought the talk to an endless point.

He next tried an exemption story which was in exceedingly bad taste. A serious ballad entitled "Alsace Lorraine" followed, and was really the best thing in the act, vocally speaking. His talk about actors being jealous has been done to death, and a nut song followed which went well. He finished the act with an eccentric and acrobatic dance which won him big applause.

Frank Carter is offering a new act in which one can find a composite of Al Jolson, Harry Fox and Frank Tinney, which should make the act get over in good style anywhere. S. L. H.

MME. SARAH BERNHARDT

Theatre—Palace.
Style—Sketch.
Time—Twenty-eight minutes.
Setting—Wood, in four, special.

Mme. Sarah Bernhardt returned to vaudeville with a new one act playlet entitled "From the Theatre to the Field of Honor" in which she plays the part of a wounded French soldier who was once an actor.

Before the curtain ascends a man dressed in sandals and a toga steps out and reads briefly from a piece of paper that the act concerns a French soldier who was trying to get away from the enemy and suffered several wounds. The soldier is discovered by a dog who summons a British officer who in turn summons the Red Cross nurses and a doctor. The soldier then goes into delirium, finds the flag he saved and then dies while kissing the emblem.

The curtain then rises and Mme. Bernhardt impersonates the soldier. The acting was splendid and fairly carries one who understands French to the very scene.

This act will be shown the first three days of the week and during the later part of the week Mme. Bernhardt will appear in a scene from "Camille." As a drawing card she is there, and as an actress of emotion in vaudeville she seems to have the entire field of honor to herself. S. L. H.

ERNIE POTTS AND CO.

Theatre—Proctor's 125th St.
Style—Variety.
Time—Eleven minutes.
Setting—Full stage.

Ernie Potts and Company consists of three men and a woman who go through a routine of club swinging, wrestling, boxing and bag punching.

They open their act with two of the men, and the woman, swinging clubs expertly. A velvet drop rises and then one of the men gives an exhibition of punching several bags at one time. A wrestling and boxing match is then put on by two of the men, showing the finer points of the different champions. It is done in a very clever manner. They finish with the four punching the bags playing a popular song on them.

This act can either be used to open or close a show. M. L.

NEW ACTS

(Continued on page 22)

EDWARDS' SONG REVUE

Theatre—Riverside.
Style—Song Revue.
Time—Seventy minutes.
Setting—Special.

With a company of twenty-six, beautiful scenery, gorgeous costuming, delightful music, a chorus good to look upon that can sing and dance, a cast of principals every one of which could easily fill a role in a big Broadway production, Gus Edwards' annual song revue, "A Fountain of Youth," is little short of a vaudeville sensation and is far and away the most pretentious act of the sort ever presented. Olga Cook, the young prima donna, is featured in the revue, and Mario Villani, Helen Coyne, Gloria Foy and Dan Healy, have important roles.

The revue, which compares very favorably with many of the big two-dollar productions, is presented in ten scenes or "spouts," as the program reads, and one song and its accompanying setting and chorus follows the other with such rapid succession throughout the entire seventy minutes of the act as to be well nigh bewildering.

All the numbers are excellently mounted, the best of the ten being the opening showing the Cafe Sky Blue, where one of the best numbers is rendered, a Red Cross scene in which Miss Cook finely rendered "We Need You Now." "In the Shadow of Vesuvius," where a finely executed Tarantella dance is performed and the "Golden Harvest Days," in which Miss Coyne dances charmingly. "I Can't Keep Away from Broadway" is another striking number in which Healy scored a decided hit with a particularly well executed bit of dancing. "When I Went to School With You," a school room scene with the usual precocious pupils, was another and a motion picture studio served to introduce some movie mad maids.

The production ended with one of the best and most elaborate patriotic finales that vaudeville has ever witnessed. The scene shows the steps of the Capitol at Washington and down the steps in wonderful costumes marched the company, each division singing some well known song hit. "Good-bye Little Girl, Good-bye" scored strongly, then came "Tipperary," "Blue Bell," "Over There," the entire company ending with "Laddie Boy."

"A Fountain of Youth" is about the last word in vaudeville revues. W. V.

DEAN AND THATCHER

Theatre—Proctor's 23rd St.
Style—Talking and singing.
Time—Twelve minutes.
Setting—In one.

Starting off at a rapid pace of sure-fire talk this act, at first sight, looks like a winner. But it only takes about a minute for them to shoot their bolts, as the dialogue then refers to talk of the "home town." Too many acts are using this line of chatter now-a-days for it to have any effect. The one redeeming point of this offering is a poem recited by Thatcher concerning a baseball game he witnessed.

The act finished with a song, which is well put over. This team has the ability to present something more original than the act they are now using, and should be suitable for a good spot on the time they are now playing, when that is done.

The changes, however, are very important and, if not made, the present vehicle is useless. M. L.

ROBERT T. HAINES & CO

Theatre—Colonial.
Style—Playlet.
Time—Twenty minutes.
Setting—In three.

Winthrop Hastings, of the Royal Flying Corps (Robert T. Haines), is seated in a chair, the back of which is facing the audience. He cannot be seen.

A love scene between Mrs. Hastings (Mrs. Haines) and Harry Belding, of the war office (J. Malcolm Dunn) in which Belding persuades the wife to leave London and go with him to Monte Carlo, is going on. At first she refuses, but later tells Belding that she dreamed that her husband was killed in action. After much persuasion she consents to elope and forget her surroundings.

At this point, Hastings walks to center stage, amazing the lovers. Both are in fear that he will denounce them, but on the contrary, he preaches a sermon, telling how faithful a wife should be, especially in time of war. He then declares that he will not be an obstacle to them, and commands his wife to play the piano.

He then goes back and seats himself in the same position as before. A telegram then arrives, stating that Winthrop Hastings was killed in action. At this both laugh aloud as they know he just went to seat himself. They both go to the chair and Hastings is gone.

This is the punch, and is carried out in splendid fashion. The three principals fit their roles well, and as for Haines, he has the best playlet of his entire career. J. D.

SAWYER AND HOPE

Theatre—Greenpoint.
Time—Fourteen minutes.
Style—Talk, songs, dance.
Setting—Full stage.

A lot of junk slapped together is the quickest way to describe this act. One of the partner's name is Hope, but if there is any for this act, it can't be seen with a microscope.

The size and slimmness of the male half of the act are depended upon to provide the "comedy," if it can be called such. The girl does some dry solo dancing, which can be seen at any church bazaar. She wears white pantalettes with a blue dress and blue stockings, which makes it look rather risqué, however.

As a whole, the act should be able to make any time that is smaller than the smallest. L. R. G.

DE LISLE AND JOHNSTON

Theatre—Loew's Avenue B.
Style—Singing.
Time—Ten minutes.
Setting—In one.

De Lisle and Johnston, two good looking girls, have splendid voices and displayed good taste in selecting their wardrobe. Their repertoire consists of five or six well selected song numbers.

They open with a love song which is put over well. After they sing a few other songs they finish with a yodelling number in high soprano voices. They make three changes apiece, the last being that of a Dutch boy and girl. The team is gifted with a good amount of personality and have a knack of presenting their routine in such a manner as to get the most out of it.

This team should make good on whatever time they play, as they possess the qualifications necessary to be a hit. M. L.

JACKIE McDOWELL

Theatre—National (try-out).
Style—Trained dog.
Time—Eighteen minutes.
Setting—in one.

The dog in this act is very well trained, and obeys orders patiently. He displays great endurance and quickness.

The trainer is dressed in jockey costume. The dog balances a small goblet filled with water on his nose, sitting on the table meanwhile. The usual routine of questioning follows, the dog telling the number of days in a week, etc.

He is next dressed up in a fashionable female costume, in which he does a dance, finishing by balancing a parasol on his nose, which he holds for a remarkably long time. A clever trick in which the dog places his four feet on the four legs of an upturned chair follows. The trainer lifts the chair and bounces it around considerably without destroying the animal's balance. For a finish the dog is dressed in khaki, and executes several military movements.

The act is much too long at present, all the good points being stretched out until the effect is simply to produce sympathy for the dog. All the tricks should be cut short. P. K.

HELEN KEELEY

Theatre—National (try-out).
Style—Bag-punching.
Time—Twelve minutes.
Setting—In one and special three.

Helen Keeley opens in one with a song, which has no particular application to her act, and then goes into a special drop in three, which represents a sporting goods store. Here she begins with one overhead bag, and gives an endurance demonstration. A good novelty is introduced here by bringing out a stage hand who tries to duplicate her performance and fails.

She next works with a floor bag, working it first with her hands and then with her knees. She finishes with two overheads and one below, all working in perfect rhythm. During her entire turn she exhibits great technical skill, never missing a stroke, and working fast and smoothly throughout. She should cut out the opening song and confine herself to the bags.

This is an exceptionally good act of its kind, and should get across. P. K.

HUBERT DWYER AND CO.

Theatre—Prospect.
Style—Acrobatic.
Time—Ten minutes.
Setting—In four.

Hubert Dwyer has a corker of an opening act. He is dressed in a suit much too large for him, and gets lots of laughs out of his bits of business, such as getting tangled up with the apparatus. This is all old stuff, but, as handled by Dwyer, it is sure fire. His partner does "straight" acrobatics, and his work was appreciated, but Dwyer is the act. His falls and tumbles over the furniture are screams, and with his present turn, he should find it easy to get big time bookings. S. K.

ALVERA AND STERN

Theatre—Loew's Delancey.
Style—Singing and dancing.
Time—Ten minutes.
Setting—Special.

This is a man and girl act which has no exceptional merit. The act is opened by Stern's singing while Alvera dances. The next is a song by Stern followed by a toe dance by Alvera. Stern sings another number while Alvera makes a change of costume, and then do another song and dance. Alvera does some good high kicking.

Alvera, who proves to be a female impersonator, is the entire act. S. K.

WILL BUSINESS IMPROVE AFTER NEW YEAR?

SHUBERT, WOODS, COHAN, CORT, COMSTOCK, BELASCO, GOLDEN, TELLEGEN, SELWYN, DILLINGHAM, WISWELL AND OTHERS THINK IT WILL

BRADY, AMES, ELLIOTT, TYLER, ALL SHREWD JUDGES, SAY IT WON'T, AND GIVE THEIR REASONS TO BACK UP THE OPINION

David Belasco WHILE I have had no cause for complaint, it having been one of the best seasons I have ever had, I, of course, realize that conditions have been bad generally. I feel, however, that they will become better and better after the New Year, because the Government regulation of various industries will have begun to take effect. People will become more accustomed to the strained war condition, and will demand amusement, since this is vitally necessary whenever people are kept at a high war tension. Such was true in our Civil War days, and during the present war theatres have flourished in London as never before.

John L. Golden NEXT season will be a bad season for bad plays, but a good season for good plays, and we shall try to make ours come in that category. So far as business is concerned, this country, as Joe Cannon once said, "will always be a hell of a success." In these murky days, perhaps it is a good thing to remember the words of Abraham Lincoln. Our country was then in the throes of a war which seemed then as horrible as the one of today. Lincoln showed great interest in the theatre, and when his political enemies took him to task for his frivolity he replied:

"I'm afraid if I lost my capacity for occasional enjoyment I couldn't bear up under the burden of this war."

Our people have had that doctrine bred in their system, and next season will be a successful one for good plays.

Lawrence Weber I AM of the opinion that the present financial tightness is caused largely by fear. People are hoarding their money out of pure emotional anxiety. What business will be like in the future will, therefore, be determined by the progress of the war, and by nothing else. If a decisive Allied victory is accomplished, the public will take heart and spend their money freely again. On the contrary, if the Germans win any big contest, conditions will be much worse. As no one can tell how the war will progress in the coming months, so no one can tell anything about business futures.

Lou Tellegen THE people have been starving themselves on enjoyment for the past two months, and they are bound sooner or later to feel the need of entertainment. They must have it, and after a long period of staying at home they are certain to react strongly. For this reason, I think that business conditions in the theatre will be immeasurably improved after the holidays.

Lee Shubert BUSINESS will be better than ever after the first of the year. I look for a season of unusual prosperity. The slump has reached its end, and the improvement will be sure and steady after the rest of the year. Of a better era in the theatrical business I am confident.

Arch. Selwyn THERE is no reason for theatrical managers to be pessimistic about the future, for what has been happening lately here is an exact duplication of the state of things abroad after war was declared. But as business improved over there, and has been good ever since, we can expect a similar era of prosperity. I am exceedingly optimistic about the future.

Charles Dillingham WHILE I have had no cause for complaint, as all of my shows have done excellent business, I realize that, generally, there has been a period of unprecedented

slackness in the business. This is the natural reaction to war. "The people begin hoarding their money, war taxes are imposed, and every one becomes frightened. Amusements, consequently, suffer. But this state of things cannot last, and I think we are about at the end of it. I look for an improvement immediately after the New Year's opening."

L. C. Wiswell I WAS in Canada at the beginning of the war, and I witnessed a slump exactly similar to the present one. But business there has been better than ever before since that time, and the same is true of England. While a large part of the increased patronage of London theatres, is due to the fact that the soldiers on leave make up a great portion of the audience, this does not account for all the prosperity, and even without this factor I am confident we will have better business. Mr. Savage is in agreement with me, as is shown by the fact he is preparing to do more extensive productions than in some time. There is no need to fear. I am of the opinion that conditions will right themselves and within the very near future.

George M. Cohan JUST now the country is going through a process of adjustment to new conditions. This is to be expected, as is also the coming improvement in business. It always takes a while to get used to a new state of things, but I think that the process is nearly completed. The Liberty Loan has taken the savings of most of the people, and as they are still paying for it, they are now financially tight. But once that burden is off, the other things will right themselves, and improvement will continue steadily.

A. H. Woods AS the citizens and industries of the United States will now be called upon to exercise to the fullest extent their functions of usefulness, so will the theatre. Never in the world's history was there such a need for the service of this institution that has healed so many of the world's hurts, and brought so much comfort in sorrow. The public will realize this as soon as the adjustment is complete. And I venture to predict that the New Year, which will bring presages of victory and peace, will bring also a new era of prosperity and usefulness to the theatre.

John Cort BUSINESS can't get any worse. There is certain to be a rebound. Whenever things are as bad as they have been a reaction always occurs and brings them up to standard. I am certain that this will happen in the theatrical business. From the first of the year on, things will steadily improve, as adjustments to new conditions become more and more complete. I look forward to an excellent year and think that business is bound to make up for its recent depression.

William Faversham I THINK prospects look exceedingly bright for the coming year. So confident am I of a coming boom that I am now preparing the most expensive production I have ever attempted, "Lord and Lady Algy," which is costing me a great deal of money. I should not take this risk if I had any doubts of the future improvement in business. Many of the causes of our financial distress are now disappearing and the people throughout the entire country will be more and more in need of entertainment as the war proceeds, and by the time that the terrible conflict has ended we will find that the theatrical business did not fare as bad as it might have.

Winthrop Ames BUSINESS may be a trifle better for a while after the New Year, but the improvement cannot be very great. I cannot see that the causes of bad business will be materially changed.

One of the principal reasons for bad business is that we have too much production. There are twice as many theatres as the country can well support. Even in good times the present production rate is too heavy, and now, with the tightening of money conditions, the income taxes, and other expenses, the business must suffer. Another cause for bad business is that women, who make up a large part of the audiences, are mostly all too busy to go to theatres. All of them are doing Red Cross or other war work, and their time is fully taken up. I cannot see any permanent improvement in business conditions. But, of course, no one really knows, and I may be wrong.

F. Ray Comstock GOOD shows will always be financial successes, and the bad ones will fail, regardless of war or other emergencies. For myself I am not worrying, for I know this to be true, and know how to act accordingly. Conditions generally are bad just now, but they always are at this time of year, regardless of general conditions, and I think things will pick up immensely after January first. The manager who wails about bad business is always the one who has a poor show. Those who put out the good ones never have cause to worry.

William Elliott I AM an optimist, and always look for the best, but I am frank to say I see little hope for better business for a long time to come. If the new German offensive goes through, stocks will go down, and financial conditions in all lines will be worse. The theatre always reacts to such unnatural conditions. The Wall Street men are largely responsible for the conditions, as they attempt to force stocks down continually. But this is only a personal opinion, and I hope I am wrong.

George C. Tyler BUSINESS will grow worse and worse for an indeterminate length of time. Before the middle of the year I believe at least half the theatres will be put out of business. This will improve the condition of those remaining, of course.

The reasons for bad business are many. Overproduction, taxes and the poverty of the plays presented. The exceptional hit will always do a good business, war or no war, but there haven't been many of those this season. A contributory cause is the way the managers have treated the public. Most of them have been unfair, and the public knows it. As soon as they get a hit the entire house is sold to the hotels and agencies. If any plays succeed they will be light ones. The people won't care for heavy drama during the war. All this sounds gloomy, but it is not a wail. It is said with a smile.

William A. Brady BUSINESS will be frightful after the first of the year. It will continue so, and I expect the worst we have ever had. There is nothing imaginable that can make it better. No end of the war is in sight, and as long as we have war we have increased taxes. We will have more and more taxes imposed upon us as the war proceeds. So far we have only seen the beginning of what is bound to happen. I can't see any relief in sight until after the war. One thing that the bad business will do is to force the amateur producers out of business. Their houses can't last long under present and coming conditions, and their failure will be of benefit to the industry at large.

Oliver Morosco I DO not know whether this will be a good season or not, but I am of the opinion that it will be as good as recent ones. Even if it isn't, as I recently announced, I intend to keep my shows going in order to give the people entertainment. In war time it is a prime necessity, and if they can't afford it the manager should do his bit by losing a little and giving it to them. This offer of mine to keep the shows going is not so wild as it may seem, for I confidently hope that they will not lose money. The past several months have been excellent for all my shows on the road, and I see no reason why the immediate future should be any the worse than during the past few months.

Morris Gest I EXPECT a banner year for the theatre. A great many things may happen to temporarily hurt the business, but after a blow there is always a rebound, and the periods of slackness never last long enough to do much harm. Especially in war time are the possibilities of heavy bumps the strongest. But war time also brings with it a keener need of entertainment, since the outside world is sorrowing, and I think this primal human instinct for pleasure will come to the fore again as soon as the present state of transition has been passed through.

Arthur Hopkins PEOPLE will never go without amusement, even in war time, but they will have to choose more carefully, that is all. Instead of going to ten shows, the average man can now only go to one. So, while business may be worse generally than in the past, the man who puts out a good show will not suffer. The only ones who have need to complain of bad business are those whose productions have not the merit to draw the crowds. There is one way to make business good in the theatrical as in all lines of industry. That is simply to give the people the best. Then they will patronize you.

Marc Klaw WHAT the future will bring no man can tell, but it will be a good thing if it purges the business of the incompetent and dishonest theatrical adventurers, who always break into any business at a time like this. The theatres are suffering very naturally from war depression, and the condition has been made more acute by the imposition of the admission tax, as it is very difficult to make the people understand that we are collecting it for the government. Then too, the insane multiplicity of theatres is having its effect. There are real estate sharks and architectural promoters who are always out with landing nets for the unwary to build theatres. In New York, theatres are becoming as common as garages, and will be as indiscriminately used if the building continues.

Sam Shannon HISTORY is repeating itself, and we are undergoing what England underwent during the first few months after the beginning of the war. There was at first a terrible slump. People were afraid to go to the theatres, and the managers nearly went out of business. Then the King issued a proclamation urging the people to seek relaxation and amusement in order to have a better spirit with which to prosecute the war. Since then business has been the best in years. The people here need some such urging. The newspapers should do it. I think the future will be bright if the press will do its share in encouraging people to go to the theatre and in asking the public to seek relaxation from a war worn spirit.



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THE COBBLER TO HIS LAST

The recent attempt of the Y. M. C. A. to run shows should prove an invaluable object lesson to everyone who believes it possible to conduct show business without practical experience. The enterprise proved the failure it deserved to be, and this organization is not likely to again attempt it.

There is no question that the Y. M. C. A. is a great institution, and, in its many years of existence, has gained an experience that eminently fits it for its work. Its heads have grown up with it, are familiar with its objects and its needs and are thus well qualified to general it.

But its objects and needs are a far cry from the objects and needs of the show business, and because its administrative heads have proved their efficiency in the conduct of the organization is no reason for them to believe that they could succeed in a totally different line.

No one questions the ability of Marc Klaw and Abraham Erlanger as managers. They have by their long experience won places in the very front rank. Theirs are names to conjure with in the theatrical business, but with all their experience, with all their knowledge which years of devotion to their business has brought them, they would undoubtedly prove flivvers if they attempted to run the Y. M. C. A.

Of what use would their knowledge of plays, of theatres, of routing shows, of all of the things material to the proper conduct of the theatrical business be to them if they were placed at the head of the Y. M. C. A.? Little indeed, as the two lines have nothing in common.

A man who is a good blacksmith would undoubtedly make a fizzle as a jeweler. And this applies to any other two lines as widely separated as the theatre and the Y. M. C. A.

Let the administrators of the Young Men's Christian Association stick to the business they know. There is always plenty of work for them, if they do it thoroughly and properly. Let them put their best endeavors to looking after the moral and physical welfare of the youth of the country.

Let them do this, and they do their duty well, and let them leave the show business to those who are equipped for it by experience.

THE PRESS AGENT

By WALTER J. KINGSLEY

(In "The Broadway Anthology")

By many names men call me—

Press agent, publicity promoter, faker;

Oftimes the short and simple liar.

Charles A. Dana told me

I was a buccaneer

On the high seas of journalism.

Many a newspaper business manager

Has charged me

With selling his space

Over his head.

Everyone loves me

When I get their names into print—

For this is an age of publicity—

And he who bloweth not his own horn

The same shall not be blown.

I have sired, nursed and reared

Many reputations.

Few men or women have I found

Scornful of praise or blame

In the press.

The folk of the stage

Live on publicity

Yet to the world they pretend to dislike it,

But to me they plead for it, cry for it,

Oftimes do that for it

Which must make the God Notoriety

Grin at the weakness of mortals.

I hold a terrible power

And sometimes my own moderation

Amazes me.

For I can abase as well as elevate.

Tear down as well as build up.

I know all the ways of fair speaking

And can lead my favorites

To fame and golden rewards.

There are a thousand channels

Through which press agency can exploit

Its star or its movement,

Never obvious, but like the submarine

Submersible beneath the sea

Of publicity.

But I know, too, of the ways

That undo in Manhattan.

There are bacilli of rumor

That slip through the finest of filters

And defy the remedial serums

Of angry denial.

Pin a laugh to your tale

When stalking your enemy

And not your exile or your death

Will stay the ruffaws of merriment

As the story flies

Through the Wicked Forties

And on to the "Road."

Laughter giveth the rumor strong wings.

Truly the press agent,

Who knoweth his psychology.

Likewise his New York

In all of its ramifications.

And hath a nimble wit,

Can play fast and loose

With the lives of many.

Nevertheless he hath no great reward

And most in the theatre

Draw fatter returns than he.

Yet is he called upon to make the show,

To save the show,

But never is he given credit

Comparable to that which falleth

Upon the slightest jester or singer or dancer

Who mugs, mimes or hoofs in a hit.

Yet is the press agent happy,

He loveth his work.

It has excitement and intrigue.

And to further the cause of beautiful women,

To discover the wonderful girls of the theatres,

And lead them in progress triumphal

'Till their names outface the jealous night

On Broadway, in incandescents,

Is in itself a privilege

That compensates

For the wisdom of the cub reporter.

The amusement of the seasoned editor

Shredding the cherished story

And uprooting the flourishing "plant";

Makes one forgive

The ingratitude of artists arrived.

They who do not love me

I hope to have fear me;

There is only one Hell

And that is to be disregarded.

Rialto Rattles

Thanks! The same to you.

PAY UP!

The life of Francis Fay is just one little judgment after another.

THE TRUTH WILL OUT

The real names of Florence and Marion Tempest are Florence and Marion Ijames.

CHEER UP

One advertisement reads "What's Your Husband Doing?" and directly below it is "Oh, Boy!"

WILD AND WOOLY

Some one asked for names of all Indians on the stage. Well, now—there's Eva Tanguay—!

IN AND OUT

Sir Johnstone Forbes Robertson just walked right in and turned around and walked right out again.

ANOTHER

Harry Lauder, world's famous farewell artist, is going to take another final farewell appearance in April.

HENRY'S LOST

Some one stole Doc Suss' flivver in front of the Olympic last week. Why didn't you take it in with you, Doc?

STILL WITH US

Although Jerusalem has surrendered, the natives of that land are still holding their own in the theatrical business.

DRY SPOT

Monday was Scotch-Irish day at Hero Land, but those who searched for the Haig and Haig exhibit were disappointed.

CHRISTMAS

Now Christmas is here, and actors all speak of Christmas cheer, but what good is the speaking for up goes the price of beer.

LET 'EM ALONE

Head line last week read "Mixed Blondes" get Jewett. Serves you right, Henry. I never did have faith in a blonde, much less a bleached one.

ENEMY ALIENS

President Wilson has proclaimed neutrality to Switzerland, but we hope this does not apply to most of the Swiss yodelers we hear in vaudeville. They should be interned at once.

SUCH IS LIFE

The strike of the motion picture operators lasted just about long enough to allow the producers to make a new weekly of them, which the operators can show when they go back to work.

ONLY A SLIGHT MISTAKE

A Salt Lake City paper is authority for the statement that Lou Tellegen decided to marry Geraldine Farrar only after he had seen her in the movies. It shows a picture of Wallace Reid and her from "The Woman God Forgot," and says she is "here seen making love to Bryant Washburn."

LOOKED LIKE IT

Frank A. Vanderlip, millionaire banker, after making an address at a theatre in Pittsburgh, got mixed in trying to get out, and one of the ushers mistook him for a Johnnie because he had his cane with him. It's quite unusual for bankers to be taken for Johnnies, but not so unusual for Johnnies to be taken for bankers.

TWENTY-FIVE YEARS AGO

"The Theatre of Arts and Letters," fostered by H. B. McDowell and F. H. Sargent, opened operations at Proctor's Twenty-third Street Theatre, New York. Each person paid \$5. No seats were reserved. Ladies were obliged to remove their hats.

ARE STOCK COMPANIES TO COME BACK?

Students of Situation Throughout Country Declare That Tying Up of Road Shows Through Monopoly of Transportation by Troops and Dwindling Interest in Films Make Big Revival Certain

IS stock about to COME BACK? At the present time, this is a very pertinent question and one to which the answer is as eagerly awaited by the Broadway producer as it is by the manager in Oshkosh or Kalamazoo. The latter believes the time is near when the transportation facilities will be so taxed by the necessary moving of troops that it will be difficult for road shows to move with any degree of regularity and, therefore, the provincial manager is going to find it difficult to play attractions as in former seasons.

And for once, the Broadway manager agrees with him, for, just now, he is in a quandary as to how he is going to get a suitable return from his investment in any play he produces in New York. It is all right, so long as the play has draught in the metropolis, but the time comes, even with the best, when successes wears out its welcome. Then what?

The answer, at present, seems to be stock.

A success on Broadway is reasonably sure to bring to its producers a good revenue for several years if it has a sufficient demand in stock, and sometimes even a play which

does not meet with very material success on the Great White Way proves to be well suited to stock and through that channel produces a very substantial revenue.

Thus, while the producer is viewing the situation from his angle the provincial manager is also hoping that the craving of the public for amusement will induce it to turn to permanent stock for the relaxation that it has for years obtained through the medium of road shows.

Both managers are convinced that the public will never be satisfied to let motion pictures entirely take the place of the spoken drama, and therefore both are optimistically inclined.

Of all those interested in the amusement business none are better able to size up the situation and draw a logical conclusion than the play broker, the middle man who takes the play from the producing manager and places it with the stock manager. His opinion is of undoubted importance.

Following are the expressions of a number of the leading play brokers and stock agents in New York which are of interest at this time.

Chamberlain Brown

"IN my opinion, stock is sure to come back strong in a few months. The public seems to be getting tired of motion pictures as a steady diet. Not that they will ever die out, for I believe them to be a national institution that will always be on the theatrical bill of fare. But, I believe they have reached their zenith and are due for a sharp decline. With pictures, as with everything else, there are but two ways to go, forward and backward. Nothing ever stands still and when the forward movement ceases, the backward one begins.

"This is the law of nature and upon this law I base my conclusion. All other forms of entertainment have had to meet the same crisis and I am loath to believe that motion pictures will prove an exception.

"I thoroughly believe that stock, with the decline of pictures, is bound to again come into its own. It was at one time the most popular of all branches of the profession and the leading players of this country, and of the world, were to be found as members of stock companies.

"The stock company has an appeal to the play-goer not equalled by even what is called the dramatic company. The performances are seen week in and week out by practically the same audiences and every member of the company, seen each successive week in a different character, has his or her admirers who like to compare their different performances.

"I believe this season will see an unprecedented advancement in stock. I am sure the public will always demand a popular form of the drama. The silent drama has furnished it for some time and now, I am sure, the spoken drama, as given by a stock company, will take its place."

Jack White

(Century Play Company)

"I CERTAINLY believe stock is coming back. Everything points that way. In the first place, what form of entertainment is going to take the place of the road show when it is unable to fill its bookings, as they will be from now on because of lack of transportation facilities, due to the war? Surely it will not be motion pictures, for they can never take the full place of the spoken drama, wonderful though they be. Neither will vaudeville, which holds a niche of its own in the public's fancy. What, then, is there left? The answer is stock.

"In my opinion, the coming of stock into its own is just as sure as anything in the future can be, save the proverbial death and taxes.

"The best proof that I am right, in my opinion, is that many of the leading stock managers, who have been in the business for years, believe the same as I do. They take their cue from their public. They believe they see in their patrons the signs of increased interest in stock.

"Poli is one of the managers who holds this belief and is going to back it by making an earlier Spring opening than ever before.

"Perhaps I may be too optimistic, but I believe the coming Spring and Summer is going to be a business record breaker for stock, and that would mean a natural increase in the number of stock companies."

Darcy & Wolford

"WE fully believe that the year of 1918 is to be the greatest for stock this country has ever seen. In fact, we cannot see how it can be otherwise. What are the people going to do when the road shows have to close because of transportation? Of course, it would be possible for the shows to purchase automobiles and thus furnish their own transpor-

tation, but this would only be feasible for the smaller companies. Few managers would have the temerity to attempt to move a big scenic production.

"What, then, is left for the people outside of the very big cities who want amusement other than that furnished them by motion pictures and vaudeville? Why, stock, of course. And that stock is coming back in 1918 and coming back with a bang we firmly believe.

"After the first of the year we look for the establishment of a permanent stock company in nearly every one, two and three-night stand in the country. We are of the opinion that the moment the road shows have to close and the people are denied the pleasure of seeing the drama they will get so show hungry that it will be almost impossible to install the companies fast enough.

Paul Scott

"TO me it is just as sure that stock is coming back with a rush as I am that people will never be willing to do without their amusements. And stock is the only logical form of entertainment to take the place of the road show.

"The latter will be forced to close soon through lack of transportation facilities. The very big cities will probably suffer little, but the people of the smaller cities can scarcely be expected to be satisfied with motion pictures or vaudeville. They will not do it. They want the drama and if they cannot get it via the road show route they will demand it through the medium of stock.

"I believe that the year 1918 will see more stock companies in successful operation in this country than have ever been known before. I believe the top notch of the past will be more than trebled and that in every city of 50,000 or more population, and in many instances less than that, there will be a permanent stock company composed of capable players and producing a better grade of shows than are given by road companies.

"Let me say in closing that if I am wrong in my opinion and stock does not come back, then good-bye dramatic entertainment for the duration of the war."

Jay Packard

"I TRULY believe that at last stock is about to come into its own. On every side I hear the same thing. There seems to be an inclination in cities which heretofore dedicated its new theatres, or most of them, to motion pictures, to adopt stock as an offset to the dearth of road shows, which, on account of lack of proper transportation facilities, are growing less every day.

"I am at the present time negotiating with the owners of the New Colonial Theatre, at Altoona, Pa., to open the house with a permanent stock company. One year ago the house would have probably divided its bookings between road shows and motion pictures. Now the managers realize that the time is near when few, if any, road shows will reach Altoona and stock company productions are the logical substitute, for the public will not consent to do without its drama.

"Another straw which tends to show which way the wind blows is seen in the fact that business at my stock house in Newark is about double what it was last year when I ran a ten weeks' season. Motion pictures and vaudeville continue in this city the same this year as last and the houses devoted to those lines of entertainment show no increase in attendance, while that of stock jumps nearly 100 per cent.

"Yes, I believe stock is due for an unprecedented boom. Some think it will come with the advent of the New Year, I do myself. This may be rushing things a little and the lull in amusements may continue for several weeks into 1918, but just wait till the public gets hungry for the drama. Then stock will have its innings."

Wales Winter

"AS early as last September, when we first began to realize that transportation facilities of this country would, to a large extent, be devoted to the needs of the Government, I was of the opinion that there would be a general movement in favor of stock. At that time, I fully expected to see it by the holidays.

"I figured that there would necessarily be a lull and that during that lull the public would be content to get its entertainment from motion pictures and vaudeville. But I felt the awakening would come and the desire for the drama would be so strong that houses all over the country, many of them doing little, some of them dark, and being eaten up by taxes, would be turned over to stock.

"As I said above, I fully expected this to take place by or before Christmas. Events have proved I was wrong in my deductions as to time. Christmas is upon us and, while in certain quarters there is shown some stock activity, there is little change in the general situation, except that from various quarters comes the cheering news that stock business this year shows a marked increase over that of last.

"This, in itself, proves to me that, in the main, my deductions were correct and makes me cling to the belief that stock is on the threshold of a big boom."

Alice Kauser

"I AM certainly of the opinion that stock is going to come into its own during the coming year. It seems bound to, for the public will not be satisfied with pictures alone. They are excellent entertainment, but will never take the place of the spoken drama.

"Just how soon the stock boom will come will differ in different localities as it will depend entirely upon how long a community will be willing to get along without the drama. Some will have more patience than others, but all will eventually reach their patience-limit. When this time comes, stock will come into the breach.

"It may be with the beginning of the New Year, it may not be for a month, or even longer, but I expect cities that have never before had a permanent stock company to come into the fold one by one, for people must have their entertainment. I mean the kind of entertainment that the drama furnishes.

"So, when the time arrives, be it soon or late, the condition of stock in the United States, both as to the number of companies and the business done by each, will be the best on record."

E. W. Hart

(Sanger and Jordan)

"UNQUESTIONABLY, the enforced closing of many of the road companies will inure to the benefit of stock. Just to what extent, however, may be open to conjecture. Personally, I am of the opinion that when the New Year is a month or so old the public in cities of the second and third class throughout the country will be clamoring for stock as the only thing to take the place of the traveling company.

"By that time, from present indications, there will be few traveling shows visiting the one, two and three-night stands, and the people of such cities will be drama hungry. The very large cities like New York, Philadelphia, Chicago, Boston, etc., will not feel the effects of the lack of show transportation, for they can then, as now, make productions.

"The cities of lesser size, however, are sure to feel it and I expect to see a boom in Spring and Summer stock such as we have never seen before."

STOCK REPERTOIRE

TO OPEN STOCK CO. AT CAMP FUNSTON

GOVERNMENT TO SUPERVISE HOUSE

CAMP FUNSTON, Kan., Dec. 14.—Morgan Wallace, who has been conducting a stock company at Sioux City, Ia., for the last four years, is about to open a new \$40,000 theatre with stock, to furnish entertainment for the soldiers. The house is a frame building, finished in stucco and, when entirely completed, will be an ornamental structure.

The house has one balcony and a seating capacity of 1,700 and has been erected according to government plans and specifications. While it will be conducted by Manager Wallace it will practically be under United States Government supervision.

The theatre, which is located in the centre of the cantonment, is the result of efforts of the commanding officer who, having had Wallace's enterprise highly recommended to him, selected him to conduct a similar one here. The building of the theatre resulted.

Wallace is now in New York engaging a company of capable players and the present intention is to open the house on New Year's.

Owing to the difficulty of securing suitable living accommodations for the members of the company, the management has taken over a large stone farmhouse, built in Civil War times, which has been refitted and furnished as a home for the players.

Manager Wallace will present in the camp theatre well known Broadway successes and as many as possible of the recent ones which are new to the soldiers. The opening play, as at present planned, will be "Seven Keys to Baldpate." The prices of admission will be from 25 cents to 75 cents.

DIRECTOR GETS ARMY DISCHARGE

Charles Husted, stock director, is returning to the theatrical profession after being honorably discharged from the National Army. After a successful Spring engagement as director of the Columbia Players in Grand Rapids, Mich., Husted spent the Summer on his farm prior to being called for army service at Camp Custer.

PRIEST PLAYERS DOING WELL

MINNEAPOLIS, Minn., Dec. 17.—The Frank C. Priest Players, at the Shubert Theatre, are doing a splendid business. This week's bill is "The Tidal Wave." The returns from this play were so good at the Shubert Theatre, St. Paul, that Manager Priest has sent it on the road for a tour of the Northwest, playing one, two and three night stands.

JOHN HALLIDAY MARRIES

DENVER, Col., Dec. 12.—John Halliday and Eva Lang, respectively leading man and leading woman of the Denham Theatre Stock Company, were married last Saturday.

STOCK GETS BLANEY PLAYS

The plays made popular by Charles and Harry Clay Blaney have been released for stock purposes. They all belong to the melodramatic class and should prove successful in stock.

KNIFFIN REJOINS STRAND STOCK

HOBOKEN, N. J., Dec. 12.—W. Gardner Kniffin, a favorite in this city, has returned to rejoin the stock company at the Strand Theatre for the season.

SOMERVILLE LIKES MELODRAMA

SOMERVILLE, Mass., Dec. 15.—"For the Man She Loved" was this week's offering by the Somerville Players and the local theatre-goers put their stamp of approval on it, showing that they like good melodrama. The work of the various members of the company was gilt-edged. Adelyn Bushnell gave a delightful portrayal of Mary Ballard, while Arthur Howard in the opposite lead was manly and forceful. Brandon Evans made a very satisfactory "villain" to the delight of the "gallery gods." Grace Fox furnished most of the comedy as the Irish woman. John Gordon and Ruth Fielding as the youthful lovers pleased and Rose Gordon, as Blonde Mabel, supplied the necessary "punch" to the last act. John M. Kline was good, and Director Arthur Ritchie, besides producing the play with his usual excellence, played the role of Thompson. Next week's bill is "Common Law."

VAILS CELEBRATE WEDDING

MALDEN, Mass., Dec. 14.—Mr. and Mrs. Edwin Vail celebrated their tenth wedding anniversary by a dinner to their friends at the Hotel Somerset here. Mr. Vail is the director of the Temple Stock at the Auditorium and his wife, Grace Wynden Vail, was formerly publicity manager of the Paramount and Artercraft Pictures in the South. The guests were members of the Temple Stock and included: Mr. and Mrs. Stanley James, Hazelle Burgess, Ada Dalton, Mark Kent, Robert Brister, Thomas Holden, Frank Vernoy and Albert Bushee. Messages of good wishes were received from Carl Pierce and C. E. Tandy of Paramount and Artercraft Corporations, S. A. Lynch, president of Triangle; Nathan Appel, and Mr. and Mrs. Richard Himmelein, of Portland, Me.

EL PASO TO SEE "TIDAL WAVE"

EL PASO, Tex., Dec. 14.—"The Tidal Wave" will be the offering of the Otis Oliver Players at the Crawford Theatre opening next Monday. This play has been successfully presented by Manager Oliver in Richmond and Lafayette, Ind., and Lincoln, Neb., and, as it played to top-notch business there, he looks for record attendance here, despite the fact that next week is considered the "hoodoo" theatrical week of the season. On Christmas week, Oliver says he will present the piece at the Crawford, in Wichita, Kan.

PACKARD PLAYERS DRAW WELL

NEWARK, N. J., Dec. 13.—Jay Packard's Orpheum Players are doing an excellent business and the company has firmly established itself. Among the most popular members are John Lorenz, Gus Forbes, John Dilson, Elsie Esmond and Director Claude Miller, under whose supervision the plays are given capital productions. "Playthings" is this week's bill, "Madame X" next week, with "Excuse Me" to follow.

CORMICAN COMPLETES COMPANY

BAYONNE, N. J., Dec. 15.—James Cormican has completed his stock organization and the company has a number of well known players. It includes: Lorna Elliott, Robert LeSuer, Howard R. Hall, Pat Barrett, Florence Raymond, Hall Briggs, John Robb, Rogers Barker, director, and Thomas Wirth, scenic artist. Rehearsals began Tuesday, Dec. 18, with "Rolling Stones" as the first bill.

CLEARY GOES SOUTH

Val C. Cleary and wife, Grace Pickert, well known in stock, together with Mabel Keightley, the playwright, left last week, by boat, for Miami, Fla., to visit Willis Pickert, the old-time manager, at his home in that city.

WASHINGTON TO HAVE STOCK AT POLI'S

OPENS CHRISTMAS DAY

WASHINGTON, D. C., Dec. 14.—Beginning with Christmas matinee, Poli's Theatre here is to become the home of musical comedy revues.

Preparations have been making for this departure for some time, under the personal supervision of General Manager James Thatcher, who has been making flying trips between his headquarters in New York and this city.

Manager Thatcher plans to get a little away from the present-day revue, and to this end will secure all of the latest musical comedies available, preferably Broadway hits, which will be made into revues. They will be played at the regular Poli popular prices.

A company of fifty people, including a chorus, has been engaged. In the cast are Louise Mink, prima donna; Sarah Edwards, Eulalia Young, Inez Baurin, Carrie Zamp, George Nathanson, Jack Squire, W. J. McCarthy and Billy Linn, with Charles Sinclair, producer.

Tony Buffalo has been engaged as musical director and will be at the head of a large orchestra.

"The Candy Shop," in which Rock and Fulton were starred by Charles Dillingham, will be the opening bill.

GREW TO HAVE ROAD SHOW

CHICAGO, Dec. 14.—G. P. Grew, the well known stock leading man, has acquired the rights to "The Heart of Wetona" for one-night stands in Western territory. Most of the cast of the company, which closed on the International Circuit at Louisville, has been re-engaged and the show will open in this city during the Holidays. Grew will play the role formerly played by John Milner.

BASHFORD WRITES ANOTHER PLAY

SAN FRANCISCO, Dec. 14.—Herbert Bashford, literary editor of *The Bulletin*, and author of "The Woman He Married," which achieved success in stock, has written another play called "A Light in the Dark," which he has released for stock and repertoire through Darcy and Wolford.

JULIE HERNE WRITES PLAY

Julie Herne has taken to playwriting. The first effort from her pen is entitled "A Young Girl's Romance," which, under the title of "The Girl Who Came Back," was recently given its premiere by the Cecil Spooner Stock Company at the Grand Opera House, Brooklyn.

STOCK TO GIVE NEW PLAY

BRIDGEPORT, Conn., Dec. 17.—"Birds of Prey," a new play by Joseph Noel, author of "The Pawn" and other plays, which have been acquired by the Century Play Company, will be given its first production by the Poli Players week after next.

EMERSON GETS "THE OTHER WIFE"

LOWELL, Mass., Dec. 14.—Charles S. Emerson, general manager of the Emerson-Sites Players, has contracted for "The Other Wife," which will be presented by his stock companies in Haverhill, Lawrence and this city.

LAWRENCE RELEASES NEW PLAY

Vincent S. Lawrence has released his new play, "The Girl Outside," for stock through the Century Play Company.

LORD'S SECOND SHOW OPENS

PINE BLUFF, Ark., Dec. 12.—The Lord and Vernon Number Two Show opened at the Orpheo Theatre here last Monday and went over big with the following company: Tom Willard, Ned Wilson, LaMont (Skinny) and Seymour, H. R. Hixon, Hy Heath and wife, Lillian Hodges, a musical director and six chorus girls. The show will play the Grand, Hot Springs, next week and open at the Kempner, Little Rock, the week following for an indefinite run of stock. Billy Jackson will do the producing. Lew Hampton, black-face comedian and principal comedian with Galvin's "Little Miss Mixup" Company for several years, will open with the show next week to do comedy and also sing tenor in the male quartette. The Lord and Vernon Number One Show is now in its thirteenth week at the Gem, Little Rock, and is breaking all records. Both shows will remain in Little Rock all season, each offering two forty-five-minute bills a week, with a full scenic production for both.

HARKINS FORMS NEW STOCK

CHARLOTTETOWN, Can., Dec. 14.—Manager Will S. Harkins has engaged, through his New York representative, Wales Winter, a stock company for his annual tour through Canada and thence to the West Indies. Among those engaged are Marjorie Davis, Lillian Wirth, Lois Perkins, Charles Newsome, George Hall, Clay Cody and Max MacDonald. The show will open here on Christmas Day and will play eight weeks in Canada.

WILLIAMS ORGANIZES NO. 3 CO.

KOKOMO, Ind., Dec. 14.—Ed. Williams has organized a number three stock company which he will open on New Year's Day. The Middle West is ripe now for stock companies, and Manager Williams is taking advantage of it. The Williams Stock Co. at this place, is in its eighteenth week, the current bills being "Forty-five Minutes from Broadway" and "It Pays to Advertise."

JEWETT COMPANY REHEARSING

BOSTON, Dec. 15.—Henry Jewett has started rehearsals with his company at the Copley Theatre, preparing for his return to repertoire. "Fanny's First Play," the initial bill, will open next Saturday and will be retained for Christmas week. "General John Regan" will follow New Year's week, when it will receive its first Boston production.

WILL OPEN POCATELLO STOCK

POCATELLO, Idaho, Dec. 14.—W. D. Maylon will open the Palace Theatre next Monday with a permanent stock company. He has secured "The Heart of Wetona," "Little Peggy O'Moore," "Back Home," "In Walked Jimmy" and "For the Man She Loved." The first named will be the opening bill and the others will follow in the order named.

HART STOCK STARTS 2D YEAR

LONG BEACH, Cal., Dec. 12.—The Hart Brothers last week celebrated the first anniversary of their Co-operative Stock at the Hart Theatre, and this week the Hart Players start on their second year. The theatre is a cozy house with a seating capacity of upward of 700, and is filled at every performance.

PATTERSON ENTERS CAMP CUSTER

CAMP CUSTER, Mich., Dec. 12.—Grand Patterson, the stock man, is here training in the 330th Machine Gun Battalion, having been here since last August. The boys are getting plenty of drill and are looking fit as fiddles. They expect to get overseas in January.

Sing a FEIST song
Be a Stage Hit

YOU CAN'T
WITH A FEIST

A 22-Karat Gloom Chaser! A wonderful com

I DON'T WANT

Words by HARRY PEASE and HOWARD JOHNSON

The kind that "goes over" without explan

America's
Greatest Song!

OVER THERE

World's Biggest Hit!

George M. Cohan's world-wide song-hit!

Nothing that we can say could add to its
history making success or fame!

MERRY

The song that put "Jazz" on the map!

THE DARKTOWN

The Daddy of All "Jazz" Songs!

A Sure-

CHICAGO
GRAND OPERA HOUSE BLDG.
BOSTON
181 TREMONT STREET
PHILADELPHIA
BROAD AND CHERRY, STS.

LEO. FEIST
135 W. 44th St

GO WRONG
FELIST SONG

Sing a FELIST song
Be a Stage Hit

comedy song with real "professional" humor

TO GET WELL

tion and lands a wallop straight to the funny bone!

Music by HARRY JENTES

X-MAS

Gets Down
Deep Under Your Skin
**HOMeward
BOUND**

You can see victory and world peace in
this number

Words by
HOWARD JOHNSON and COLEMAN GOETZ
Music by GEO. W. MEYER

That "Jazz" melody that you hear all around!

STRUTTERS BALL

Fire Applause Winning Hit!

BY SHELTON BROOKS,
writer of "Walkin' the Dog"

FELIST, Inc.
t., New York

ST. LOUIS
7TH AND OLIVE STS.
SAN FRANCISCO
PANTAGES THEATRE BLD'G.
MINNEAPOLIS
LYRIC THEATRE BLD'G.

BURLESQUE HAS CLEANED ITSELF UP

Men Behind It Now Have Developed Entertainment That Is Clean and Devoid of All That Once Made It Objectionable and in Illrepute

PRIOR to the establishment of the Columbia Theatre, New York, no daily newspaper had ever requested a story on the subject of burlesque nor sought an interview on that subject with any person connected with burlesque. The theatrical departments of the papers rarely mentioned the performances either in advance or after the openings, and when they did the notices were extremely brief. Only when some person on our lists committed a crime did the newspapers devote any considerable space to our activities.

Then there was the devil to pay. There were no extenuating circumstances. We were adjudged guilty before trial. People in other divisions of amusement turned up their noses at us.

We were a forlorn lot, to be sure. I will not say there was no justification for at least some of this sort of treatment. While some of the shows were indifferent to the strict canons of propriety, it is a fact that most of them were unobjectionable in their dialogue and action. Because the few were bad, by common assent they were placed in the same category.

This is the situation that had much to do with the revolt in the ranks of burlesque producers along about 1902 and that resulted in the secession from the old Empire Circuit and the incorporation of the Columbia Amusement Company. For the first few years it was hard sledding for the young organization. Dollars were as scarce as hen's teeth, but we had plenty of determination, and abundance of pugnacity and a deep-rooted sense of obligation to ourselves, our families, our friends and not the least of all to the ideals of the American stage.

FIRST of all, vulgarity must be eliminated and we must clean house in all other directions. Our theatres must be made inviting and brought up to modern standards. Our players must create laughter without resorting to the slap-stick and bladder and our scenery and costumes must be clean and harmonious in coloring even if we could not afford to pay high priced painters and costumers. In brief, we were determined to be respectable and neat in appearance as a fixed fundamental principle.

We had calculated on the possibility of driving away the established patronage of burlesque theatres, which consisted of men and boys of prurient minds who were attracted by the cooch dancer, the salacious jokes and the coarse, suggestive antics of the men and women on the stage. It was a problem that must be solved and worked out our way with as little detriment to our financial returns as possible.

But we were patient and stuck to our task, although for a long time there was little money to be divided at the end of the week. Perseverance finally won, however. Old burlesque patrons gradually began to realize that clean, wholesome performances were more satisfactory and more enjoyable than the other kind and the general public, at first doubtful of the truth of the circulated reports that burlesque as presented in the Columbia chain of theatres could be attended by self-respecting men and ladies and children, was not long to recognize the changed conditions. Constantly increasing patronage kept pace with our advancement and it is a matter of record that our success proved the downfall of our old competitors.

The Empire Circuit as a going institution became extinct and for a time the Columbia Amusement Company was in sole possession of the burlesque field. Abortive efforts were made to establish other circuits, but as fast as they showed their heads we had little or no difficulty in overcoming them.

IT was not to be expected that the cities we could not reach, or that some certain houses throughout the country that we did not care to include in our circuit, could be permanently kept out of burlesque. We realized that we must ultimately have opposition but we realized also that we had the strength to demand certain regularities of any opposition, under penalty of encountering a vigorous and unrelenting fight from the Columbia.

Taking advantage of our strength, we exacted clean shows as the most important observances of a new circuit that was formed four or five years ago. And without putting the screws too strongly on it, and not desiring to be too formidable in our demands, we secured other concessions of a minor kind and that related chiefly to prices and advertising methods, details of which are not interesting to the public.

But to get back to the opening paragraph of this article, the establishment of the Columbia Theatre at Broadway and Forty-seventh Street brought burlesque to the attention of the daily newspapers and of that element of theatre-goers that knew nothing about burlesque except from hearsay. They came to the Columbia at first out of curiosity, perhaps, and because the location is easily accessible. And they saw the fruition of our consummated, perfectly worked out plan for clean, beautifully and expensively presented burlesque. They saw a thoroughly modern theatre conducted with the same scrupulous care characteristic of the finest theatres on Broadway. The newspapers began to evince interest in our offerings, first by printing our advance announcements and by assigning writers to review our shows.

The pictures of our principal players were printed in the layouts alongside those of important Broadway stars. During six of the eight years the Columbia has been in existence, hardly a day has passed without its quota of requests from publishers of all classes of publications for stories of one sort and another concerning burlesque and the activities of those concerned in it. This I regard as the most substantial and convincing indication of the progress that has been made in this division of American theatricals. And this condition obtains today in every city where a Columbia Amusement Company theatre is operated. Not alone this. Scarcely a week passes that the services of our principal performers are not sought by what are called the "big two-dollar managements." It is not much exaggeration to say that there is not in this country today a two-dollar production nor a big-time vaudeville bill that does not include in its roster one or more principal men or women that came from the burlesque stage.

AND burlesque will further improve as time goes on. Whatever changes may develop, there will be no deviation from the present general characteristics of the shows. It will always be lively, laughter-creating fun without any attempt at "high brow" libretto writing; with music

of the popular kind, with spirited dancing and everything else that typifies burlesque and distinguishes it from any other form of amusement.

A little walking trip made recently by an official, high in the councils of the Columbia Amusement Company, brought to his attention most vividly the complete changes which have occurred in this branch of the amusement profession, with which he has been identified for many years. Down Fourth Avenue into Fourteenth Street, the journey took him and his friend. The old Dewey, which housed alternately Eastern and Western shows, is gone. On the north side of the street, the Olympic, for many years known as the home of Tony Pastor's Variety, remains as one of the older houses, still catering to burlesque.

Down Third Avenue and the Bowery their steps took them to the London, now playing Jewish drama. To this house, many of the older managers had brought their first offerings of burlesque and had jammed the theatre to the doors. The combination "Variety" shows with their long list of specialties, topped off with an afterpiece, gradually gave way to the girl shows, starting with the old Rentz Santley and Ida Siddons shows.

Combinations alternated with burlesque shows, each playing the theatre several times during the season. Often the management did not book the following week until Friday night.

The London, then the Criterion of Variety and Burlesque houses, now compares in size and appointments to the Columbia, as a "black tent" to the Strand of Rialto.

Further down the Bowery, the trip took them to Miner's, now showing Italian vaudeville. Here the Hon. Harry C. Miner laid the foundation of his fortune by catering to patrons of variety and burlesque along the same lines as the London, the same attractions playing both houses.

The sight of the old Occidental Hotel, the home of the burlesquers during their Bowery engagements, and the scene of many jolly gatherings awoke many pleasant recollections as did the Half Mile House on the corner above.

In this section of the city, a number of our well-known present Broadway

stars first listened to applause gratifying to their ears if it did emanate from the hands

and feet of the East Siders. Sam Bernard, Emma Carus, Edna Aug, Weber and Fields, and many others have graduated from the London and Bowery burlesque theatres, and all of them were members of the kind of shows referred to in this article as "unobjectionable in their dialogue and action," and there were more of that kind than the other. Tights were the big attractions then, just as they are today, but the uncovered lower limbs and other features, which, since then, have had occasion to be censored, had not yet found their way to the stage.

What a vast difference between those days when Harry Miner's equipage would be the only vehicle ever discharging a passenger for either of these theatres, and the

present time, when a steady line of autos and taxis bring men and women in evening clothes to the Columbia.

Then the Madison Avenue or Third Avenue car line was the traveling medium of our managers. Now, there is hardly a burlesque manager who does not arrive at the theatre in his private motor car.

OUR performers have fared equally well. Big salaries are demanded by and paid to our principal performers, who appear in our new theatres, dress in comfortable, sanitary rooms and realize the position of up-to-date burlesque by bringing to their patrons the best they can offer in their line of talent.

The condition of the chorus girls has also improved with high salaries and elimination of expense to them for wardrobe.

Burlesque offers to the actor today the most dependable line of work. Many of the principal comedians, prima donnas and sou-brettes are working on long term contracts, and a season of at least thirty-six weeks is absolutely certain, a condition which today hardly exists in any line other than ours.

The old school of producers is being gradually eliminated through retirement of the members and turning over of franchises to the younger element, which has been instrumental in placing before the public the Columbia brand of burlesque, but one cannot help to realize that "a good joke is always a good joke" when noticing the laughs brought on in the present burlesque and musical comedy houses by material that used to make us old-timers think it was funny.

BURLESQUE is one of the oldest forms of theatrical amusement and has always devoted itself to the making merry of its patrons. Because it fell, at times, into the use of material that could not be called moral or clean, was not so much its fault as that of the audiences which choose it to the exclusion of other forms of entertainment. From the earliest days, Thesepeans have sought to find out what people wanted in the way of amusement and have then devoted their energies toward providing it. Thus the pioneer burlesquers found that people wanted what today is utterly taboo and furnished it at the expense of the reputation of this branch of theatricals.

Performances in those days were mostly dialogue, with but slight attention being paid to scenery or other investiture. Anything in the way of stage settings was considered good enough—just so long as it furnished a set in which to present the loosely strung together jokes and quips. Of late years, however, the production end of the burlesque show has been receiving more and more attention until now we find that they are using scenery designed by Urban and costumes by the best and most select modistes.

And these facts are going to be prodigious factors in raising the public estimation of burlesque for one of the reasons that people of the better class passed them by in by-gone days was because everything from the rise of the curtain to the exit march was ragged and not pleasant to a refined taste. Class, however, has always been a winner in the theatre, whether vaudeville or the legitimate, and I feel sure that it will be equally so in burlesque. In fact, there need be no conjecture regarding it, as there are plenty of instances on either the Columbia or American wheels, which prove the correctness of that view.

Whether the war will or will not make any change in the type form of burlesque is, to my mind doubtful, although the same might have been said about the legitimate. As the main effort of burlesque, however, is to make people happy, it is lately that it will go unscathed, people just accepting it for itself and being satisfied with it as it is.



BY SAM A. SCRIBNER
(Secretary Columbia Amusement Co.)

BURLESQUE

MINER'S 54th ANNIVERSARY CELEBRATED

BRONX THEATRE STAGES EVENT

Last week was red letter week at Miner's Bronx Theatre, made so by the celebration of the 54th anniversary of the entrance of the late Harry C. Miner into the show business.

The bill was furnished by Harry Hastings' Big Show with the Navassar Band of sixteen girls as an added attraction. As an extra feature, it was made a week of special nights. Monday was given over to the Bronx Athletic Club; Tuesday, War Song Writers' Contest; Wednesday, Country Store; Thursday, Old-fashioned Amateur Night; Friday, Wrestling, and Saturday, a big augmented bill of star acts.

The founder of the Miner enterprises embarked in the amusement business in 1864, and during his career was well known as a manager of various lines of amusement, including the drama, variety and burlesque. He began with variety and his theatres on the Bowery became known for giving the best in this line in the days of his early career. Many performers who later became stars in various branches of the profession made their first bid for popularity in his theatres.

From variety to burlesque was but a step. In this end of the business Mr. Miner soon branched out, and from that time to the present the name of Miner has been prominently identified with it.

In the 80's he became a factor in the dramatic field, both as a producer and as manager of the Fifth Avenue Theatre (now Proctor's), which was then one of New York's leading homes of the drama. He made numerous productions, and had under his management many prominent actors, while at his Fifth Avenue Theatre he presented only standard attractions and stars, from Gilbert & Sullivan operas to Sardou's "La Tosca," and from Nat C. Goodwin to Fanny Davenport and Bernhardt.

It is, however, with burlesque that the name of Miner has been most intimately associated, and since the passing of the Fifth Avenue Theatre to another management it has been only identified with this line of amusement.

Among the theatres opened by Harry Miner were the London, the Bowery, the old Newark Theatre, Miner's Brooklyn Theatre, People's and Eighth Avenue, all of which were under his management for years. He also founded the Miner Litho Co.

His sons, H. Clay, Thomas W., George H. and the late Edwin D. Miner, took up their father's business at his death and have increased the Miner holdings and introduced features tending to add to the attractiveness of burlesque.

Amateur nights and the country store, which have become closely identified with burlesque shows, first became popular under the Miner banner, and wrestling bouts were for years a feature with the Miner shows.

SOLDIERS TOOK SUSS'S CAR

Dr. Suss found the Ford automobile which was stolen from in front of the Olympic Theatre several weeks ago. The car was recovered at Camp Mills last week. Two soldiers from the camp, who were visiting New York, had taken the car.

WAINSTOCK VISITS SHOW

WHEELING, W. Va., Dec. 13.—Morris Wainstock, owner of "The Military Maids," was in the city last week paying a visit to the company and looking over the attraction.

MRS. MAX HURTIG DIES

DATON, O., Dec. 12.—Mrs. Max Hurtig, professionally known as Lottie Lewis, and wife of the manager of the Lyric Theatre, this city, died last week at her home in this city from acute indigestion. She was about forty-four years of age. Among those at the funeral were: Mr. and Mrs. Jules Hurtig and Joe Hurtig, of Manhattan, Mr. and Mrs. Henry Cohn and Mr. and Mrs. I. Hurtig, of Cincinnati and Mr. and Mrs. Harry Hurtig of Toledo.

CURTIN'S NEPHEW PROMOTED

SAN ANTONIO, Tex., Dec. 17.—W. H. Curtin, a nephew of James Curtin, manager of the Empire Theatre, Brooklyn, N. Y., has been appointed captain of the Field Artillery at Camp Travis. He has 190 men, four cannon and 380 horses under his command. Captain Curtin is twenty-five years of age, one of the youngest captains in the service.

CLARK SUES PRIMA DONNA

A summons in a suit to recover \$385 was served on Frances Tait Botsford, Dec. 12. Mr. Clark claims that he advanced the amount for hotel bills and personal expenses of his former prima donna, who left the show suddenly and without giving notice. Lillian Cameron played the role of Mrs. Chase after one rehearsal.

QUIT THE "PACE MAKERS"

Crawford and Montrose closed with the "Pace Makers" at the Gayety, Brooklyn, last Saturday night. Nellie Montrose will undergo an operation for appendicitis next Monday at the St. Luke Hospital, Philadelphia.

"ORIENTALS" MISS MATINEE

KANSAS CITY, Mo., Dec. 10.—The "Orientals," which had been playing a few one-nighters on the lay-off week, were held up by the storm Saturday and arrived in this city too late to give a matinee Sunday.

TONY CORTELLI TO ENLIST

Tony Cortelli, of the "Bon Tons," will enlist in the Navy at the close of the season. He was a member of the National Guard in Buffalo for three years.

"DIXON REVIEW" PROSPEROUS

Lou Reals, manager of the "Dixon Review, 1918," at the Star this week, states that the business with his show has been great so far this season.

WILL QUIT BURTON STOCK

Harry Harrigan, Rose Clifton and Ethel de Veau will close with the Joe Burton Stock Company at the Follies in the Bronx Saturday night.

JEAN WAKEFIELD TO CLOSE

PHILADELPHIA, Pa., Dec. 17.—Jean Wakefield will close as prima donna of the "Bon Tons" at the People's Theatre, this city, Saturday.

MARION MISSES OPENING

Dave Marion's Show had to omit the opening matinee, Sunday, Dec. 9, owing to delay in arrival of baggage from Cincinnati.

METZ SUCCEEDS HOWIE

Harry Metz has succeeded Frank Howie as stage manager of Miner's, Bronx. Metz was recently with the Thanhauser Film Co.

CABARET GETS BURLESQUER

Mae Sheridan has left the Mollie Williams company to sing in cabarets.

SALLIE LA NOIR JOINS "WIDOWS"

Sallie La Noir has joined the "Sporting Widows" company in Jersey City.

MANAGERS HOLD BURLESQUE REUNION

GIVE PLAYERS ANNUAL BANQUET

Frank Damsel, Mike Kelly and I. Herk tendered the annual reunion banquet to the members of their "Pacemakers" and "Cabaret Girls" companies at Allaire's Hall, New York, Friday evening, Dec. 14, and a jolly two hours and a half was enjoyed by all concerned.

Mr. Damsel bid everyone welcome, and Mr. Kelly closed the festivities with a characteristic speech of thanks to the two companies for their splendid work and to his guests for their attendance.

In the interim many guests were called upon by Toastmaster Kelly, among them being Mr. Damsel's aunt, Mary Maurice, famous throughout the world as "The Vitagraph Mother."

Dr. Amey, Geo. Black, Mrs. Black, Mrs. Damsel, Mrs. Kelly, in fact, almost everyone at the table had an opportunity to express their sentiments. Leader Billy Kerngood, of the Olympic, made one of the hits by reciting the following extemporaneous poem:

The Rule of Three

All things that are good travel in threes—Health, wealth and happiness first, if you please;

Faith, Hope and Charity observed by each race

Eat, drink and be merry, all right in its place.

In our journey through life, Stop, Look and Listen;

Omit Wine, Woman and Song and a lot you are missin'.

If you look through our history, three names there stand out—

Washington, Lincoln and Wilson—each went the route.

Along with three others, we fight and advance,

Shedding our blood to give Freedom its chance.

Our gathering tonight's in the form of a revel—

Chorus, bosses and fiddlers, all meet on one level.

If you'd know a man, for him you would work,

So include in things good—Kelly, Damsel and Herk.

The list of guests, besides those mentioned, included Mrs. Lucy Farr, Grace Cochran, Ruth Menton, Lillian Semlow, Fred Hall, Helen Stuart, Annie Rose, Moe Wilson, Jack Healey, Ruth Brady, Margaret Howard, Elita Chester, Arthur Weinberg, Frances Marlow, Ed. Lawson, Margaret Hoyt, Carl Dellorto, Harry Steppe, Birdie Wyatt, Edna Schaefer, O. M. Hunt, Ida Hanley, Frank J. Murphy, Elsie Clark, Elsie Schroeder, Hattie McComb, Mabel Gordon, Jack Pearl, Lorraine Mathieu, Manny King, Mary Southerland, Geo. F. Belfrage, Lillian Smalley, Eugene Rauth, Alma Hendrix, Walter Meyers, Harold Whalen, Martin Furey, Anita Mae, Mrs. L. O'Connor, Mr. and Mrs. Harry Rose, Norbert Sinai, Mr. and Mrs. Al. Hillier, Josephine Orth, Mr. and Mrs. Oesterle, Maud Livingston, Kyra, Bert McKenzie, Fred Miller, Chas. Feldheim, John T. Fitzgerald, Anna Smith, Alice Reynolds, Chas. D'Andrea, Al. Hyatt, Polly Hyatt, Joe Gorman, Grace Goodwin, Harry and Rose Seymour, May Miller, Louise Pearson, Pearl Lang and Tiny Ramsay.

JEAN POLLOCK QUILTS "WIDOWS"

Jean Pollock closed with the "Sporting Widows" in Philadelphia last Saturday.

HURTIG EMPLOYEES ENLIST

Two employees of Hurtig and Seamon's Theatre enlisted in the U. S. service this week. Tony Musero, who has been with the house as assistant electrician for eleven years, enlisted as second class electrician and is stationed at Fort Slocum. Murry Lewin, assistant superintendent for three years, joined the aviation corps. The theatre now boasts of six employees in the service.

NEW BEDFORD OUT OF WHEEL

New Bedford will be dropped out of the American Wheel as a three-day stand after Christmas. Fall River will go in as a three-day following the Howard, Boston. Fall River will precede the Thursday, Friday and Saturday stand at Worcester.

SHOW GIRL RECUPERATING

Mattie Sullivan, one of the ponies with Mollie Williams' show, is reported to be recuperating from a severe illness in the Prospect Hospital, Brooklyn. She was one of the four original "bricktops" under Gertrude Hayes direction.

HEADLINE WHILE LAID OFF

Billy McIntyre and Earl Sheehan, of the Mollie Williams show, employed their lay-off week of December 10, in headlining at the Howard Theatre, Boston. McIntyre is a blackface comedian, while Sheehan works straight.

BURLESQUER GIVES TO HOSPITAL

BUFFALO, N. Y., Dec. 14.—Vivian Ma-dore, of the Puss-Puss company, was taken suddenly ill and is now at the Emergency Hospital, this city, where she will undergo a serious surgical operation.

GOVERNMENT GETS BURLESQUER

Maude Harris, of the "Best Show in Town" company, has passed the civil service examination for stenographer for the Government at Washington, D. C., and will soon quit the show business.

BURLESQUER ENTERS VAUDEVILLE

CHICAGO, Dec. 12.—Charles Tyson, who closed last Saturday with the "Majestics," has taken Tessie De Costa for a partner and is rehearsing a new vaudeville act to have its tryout soon.

BEATTY SIGNING FOR 1918-19

Manager E. Thomas Beatty has signed Ruth Hastings and Frankie Burke for another season and will continue under his management till the close of 1918-1919.

BURLESQUERS GO TO YAPHANK

Al Coper, "Red" Watson, Dan Bilt and Frank Halperin, well known in the burlesque field, left for Yaphank last week to join the colors.

CELEBRATES 12TH ANNIVERSARY

Louis Kurzweil, stage carpenter with the Bostonians, is celebrating his twelfth successive season under the management of Charles Waldron.

COOPER SIGNS DOLLY FIELDS

Dolly Fields, now playing in stock at B. F. Kohn's Follies Theatre, in the Bronx, has signed with James E. Cooper for next season.

DORIS DE LORIS SIGNED

Doris De Loris has signed with Sim Williams as soubrette with one of his shows for next season.

THREE PLAYERS QUIT "MAJESTICS"

Eloise Matthews, Eleanor Wilson and Charles Tyson closed with the "Majestics" in Chicago.

HAS BIRTHDAY CELEBRATION

Mona Worth celebrated her twentieth birthday anniversary last week in Brooklyn.

VAUDEVILLE

LILLIAN HERLEIN

Theatre—Greenpoint.
Time—Seventeen minutes.
Style—Singing and piano.
Setting—Two.

Lillian Herlein presents a neat singing act. There is a man in the turn, although he is not billed, who is also very good. He accompanies Miss Herlein on the piano.

They open with a song. There is then another number by Miss Herlein, after which the man plays a selection upon the piano, which is all too short.

A good comedy number is then presented by Miss Herlein. The man afterward sings again. His voice is very good.

The "gowns" number is very good. The girl appears in a nice creation of spangles and colors, and with each chorus snaps one gown off, displaying another, making five in all.

The act should go good on the best of the small time. L. R. G.

YOLANDO AND MIRVAL

Theatre—Greenpoint.
Time—Seven minutes.
Style—Violin and piano.
Setting—Two.

This act opens with a girl at the piano and with a violin, off stage, playing "The Swanee River." At the very end the player makes her appearance.

There is then another selection and a variation on "Yankee Doodle." The American Flag is flashed on the screen. The audience went wild. And there is where the act ought to stop if they intend to get by on the George M. Cohan. As it is, the girl just keeps sawing away on the fiddle and, by the time she is ready to make her exit, the audience has forgotten about the flag. The result is that they flop. It is a poorly constructed act. The playing is ordinary. There should be a law passed preventing acts from using the American Flag to get applause. L. R. G.

SAMPELL AND LEONHARD

Theatre—Harlem Opera House.
Style—Singing and talking.
Time—Twelve minutes.
Setting—In three.

Guy Sampell and Lily Leonhard have an act which they present in a clever fashion, and they have talent in abundance. Miss Leonhard is very pretty. She also wears some elaborate and beautiful gowns.

They open with a song which is remarkable chiefly for the rawness of its lyric. Crudity, as a matter of fact, is abundant in the act, and, as it is the sort of crudity which isn't intrinsically funny, it should be dropped. It isn't necessary, as the performers are clever enough to get across with legitimate stuff.

Their routine is the usual duet, solo, dance and dialogue. They carry an accompanist who gives one piano solo passably. P. K.

JAMES HOWARD

Theatre—Proctor's 125th St.
Style—Xylophonist.
Time—Twelve minutes.
Setting—In one.

Dressed in a neat gray suit, James Howard makes a very fine appearance and certainly knows how to handle a xylophone.

He starts his well rendered routine with an operatic selection, in a way that pleases. His second number is also a classical song, followed by a popular one. The finishing number is a medley of popular songs, which are put over with a lot of ginger.

This act, when reviewed, held the opening spot, but is strong enough to enjoy a much better position. M. L.

NEW ACTS

(Continued from page 13)

DOUGLAS FAMILY

Theatre—Proctor's 23d Street.
Style—Singing and dancing.
Time—Eighteen minutes.
Setting—Full stage.

Father, mother, two sons and a daughter make up this family. All are fair singers and dancers.

They start their routine with a fairly well rendered Scotch song, which is followed by a song by the youngster of the troupe, who, by the way, is the life of the act. Two more of the family, boy and girl, then put across a singing and dancing number that pleased, after which the boy recites a war poem that was well thought out. A sword dance by a girl follows, and they finish with a song by the five, in which they are all dressed in the uniforms of different branches of the service.

The act is one that can make a fair impression on a three-a-day bill. M. L.

FILLIS FAMILY

Theatre—Proctor's 23rd St.
Style—Trained horses.
Time—Seven minutes.
Setting—Full stage.

The Fillis Family, two men and women, are expert equestrians, who put their mounts through a series of dance numbers. They were accorded a cordial welcome.

They then introduce "Prince Henry," a horse which is billed as the champion high jumper of the world. He gives an exhibition that makes one believe the billing is correct. "Little Mine" comes next and offers for the approval of the audience a number of dances which he is put through by a graceful Miss, finishing with the cake-walk. He was rewarded by an outburst of applause.

The act is a good closing one for the time it is now playing. M. L.

THE MUSICAL QUINTETTE

Theatre—Loew's National (try-outs).
Style—Singing and musical.
Time—Ten minutes.
Setting—Full stage.

The Musical Quintette, composed of four men and a girl, present a well-executed musical and singing act.

They start their routine with a solo by the entire company. The band then plays a selection, followed by a medley of popular songs. A classical number by the girl and another Jazz selection by the band put the act on a strong foundation. A rag time song is rendered, and the quintette finishes with a well-played war selection.

The act is neatly dressed and every-one in it works very hard. The turn is deserving of booking. M. L.

JENNINGS AND MACK

Theatre—Harlem Opera House.
Style—Blackface.
Setting—Special drop.
Time—Ten minutes.

This blackface team works with speed and vigor, getting their songs over splendidly. Their dialogue is extremely amusing, and well done, both of them having a good sense of comedy. There isn't a dull moment in their turn. Their last song, "Happiness, Oh Joy," is one of those nonsense lyrics which appeal strongly to most audiences, and, when seen, they were brought back several times on it. It is the best thing in their excellent act. P. K.

WHEELER AND YOUNG

Theatre—Greenpoint.
Time—Fourteen minutes.
Style—Violin and piano.
Setting—One.

Wheeler and Young present a classy little act.

The violinist can certainly finger the Stradivarius. In fact, he can get just as sweet a note from the very end of the fingerboard as he can from the top.

The opening selection is very well executed, and then they go into a number using the titles of songs to hold a conversation with the instruments.

They finish with a bagpipe imitation and a medley of war songs.

The only poor spot in the act is the opening. They stroll on in evening clothes, remove their hats, canes, gloves and top coats, stroll leisurely to the piano and start to work. The act is too full of life to have a draggy opening like this. It should go good in an opening spot on the big bills. L. R. G.

FIVE INDINAS

Theatre—Bushwick.
Style—Acrobatic.
Time—Nine minutes.
Setting—Full stage.

This team consists of five women, two acting as a support for the trapeze, which they hold up on their shoulders while the other three girls go through their routine.

The three girls show considerable strength in several feats, lifting themselves from various hanging positions. One of the girls hangs from the trapeze bar and holds one of her sisters by her teeth while she pivots around fast and effectively for about a minute. After a number of other tricks they finish their act with a few lifting stunts.

The act is good for either opening or closing position, and, as such should find no trouble being booked. M. L.

RUBIO TROUPE

Theatre—Keith's Prospect.
Style—Acrobats.
Time—Seven minutes.
Setting—Full stage.

This troupe consists of five men and a woman, who are dressed as gypsies.

As far as tumbling and hand-springs are concerned, the members of this troupe are all good acrobats. The act is opened with a well rendered song number by the girl, who then does some effective dancing.

They have considered the constructing and assemblage of the bits in the act so as to make it a very pleasing one, and it can be counted on as an acceptable turn for the three-a-day houses. M. L.

MINI AND COCO

Theatre—Greenpoint.
Time—Ten minutes.
Style—Patter.
Setting—One.

Mini and Coco are a pair of Italian comedians who put their stuff over in fairly good fashion. The bit at the opening, with an Italian loaf of bread as a life preserver is a corker. However, the talk about "right and wrong" is so old it has whiskers.

The man is inclined to muddle his speeches and many a gag is lost on account of it. His speech should also be cut out. They finish with an Italian dance.

The act, with a few changes, should be a good one for the small time. L. R. G.

ED WHEELER AND CO.

Theatre—National (try-out).
Style—Playlet.
Time—Eighteen minutes.
Setting—Full stage.

This is one of those playlets dealing with the troubles of married people, and has no obvious reason for existence. The dialogue is on the scold order from beginning to end and what little plot there is is old and dull. The two people, man and woman, act well in spite of the nature of their material, and they should instantly get a new vehicle if they want to get any kind of time.

The wife is a scold and when the man comes home late she begins to talk at him until he begins to break plates. He finally subdues her and, in the end, he is master of the house, presumably for all time.

There is nothing to recommend the act as it stands. P. K.

GIRLS OF ALTITUDE

Theatre—Harlem Opera House.
Style—Trapezist.
Time—Seven minutes.

The four girls in this act are four dainty misses who perform a number of good stunts on the trapeze. They open with a song and dance that could be just as well done away with, as it does more to harm than help the act. They perform several good tricks and as a closer hang from the trapeze by their teeth and pivot around fast and in an effective manner for a few seconds.

The act is good for either an opener or closing and, as such, should experience no difficulty in getting booked. M. L.

BRENCK'S MODELS

Theatre—Alhambra.
Style—Posing.
Time—Seven minutes.
Setting—Full stage.

Two women and a horse present a series of poses which represent bronze statuary.

The art subjects, which are excellently posed for, are: The Golden Steed, posed by the horse, which is very well trained; A Camel Sketch; Idyll, at the Fountain, and The Awakening. The final pose, The Liberty Horse, was roundly applauded.

The act is better than the average posing acts, and makes a good closing. M. L.

CAVANAUGH AND WELLS

Theatre—Loew's National (try-outs).
Style—Dancing.
Time—Eighteen minutes.
Setting—Full stage.

Cavanaugh and Wells present a routine of dances, including a Spanish tango, a toe dance and a flashy whirlwind dance. All of them are well done. They are accompanied in all their numbers by an excellent pianist.

The girls are graceful dancers, and have shown excellent taste in the selection of their wardrobe. This act should be easily booked in a good position on neighborhood theatre bills. M. L.

WILLIAM AND ADA WHITE

Theatre—Proctor's 125th St.
Style—Singing and dancing.
Time—Ten minutes.
Setting—One.

The ordinary style of song and dance routine is presented by the man and woman in this turn.

They offer several song numbers which are passable, but lack the punch necessary to set the act above the average. The dancing is neat and well executed, especially the last number, an eccentric selection. They finish with an exhibition of high kicking by the girl. M. L.

MELODY LANE

RED CROSS GIRL SONG TITLE PAGES BARRED

American Society Announces that It Will Proceed Against Any Publisher Using Their Insignia

The Red Cross Girl with the striking and attractive insignia worn on the arm, especially when the arm happens to belong to a beautiful girl, has long been an attractive subject for the title pages of popular songs.

A number of old-time songs bear this title page as well as many new ones issued since America's entry into the great world conflict.

During peace times no attention was paid to the red cross title pages, but now that war is on, the American Society of the Red Cross has adopted an entirely different attitude and announces that not only will it refuse to grant permission to use their insignia on a song frontispiece, but all publishers issuing it will be prosecuted.

The publishers of a number of the new songs were notified of the society's decision last week and immediately set about to make new frontispieces for the numbers which were adorned with a likeness of the red cross girl.

This in many instances was accomplished only with considerable trouble and expense, especially on those songs which deal closely with the story of the red cross and whose story has to do with the famous order, yet it is announced, the society will grant permission to use the frontispiece to no one.

BUCKEYE CO. HAS NOVELTIES

The Buckeye Music Co. of Columbus, Ohio, has entered upon a campaign of publicity in connection with a number of new songs, which on account of their decided novelty are meeting with popularity.

The two numbers which are meeting with the greatest degree of success are "The U. S. A. Will Lay the Kaiser Away," a patriotic novelty which is being featured by many well-known singers, and "My Flower of Italy," a well-written ballad.

In addition to these two feature numbers, the Buckeye Co. issues "Sailing Home," "Rose of the Night," "Virginia From Virginia" and "That Red Cross Girl of Mine."

All these numbers are enjoying popularity in the profession the country over.

WITMARK HAS WINNERS

"Jazzin' the Cotton Town Blues" is the title of a new number just published by M. Witmark & Sons. Not since the rag riot that greeted "Alexander's Ragtime Band" has there been a song so likely to set a new craze as this new song, which is one of the most attractive novelties heard in months.

Another new song just issued by this firm is a finely written ballad by Alfred Solman called "Absence Brings You Nearer to My Heart," and the song itself is fully as charming as its title. It is likely to prove one of the most popular ballads of the year.

"LOVE MILL" TO BE REVIVED

"The Love Mill," a musical play which was seen in Boston and Chicago last season, is to be revived and will be seen at a prominent Broadway theatre early in the new year.

The music by Charles Francis is particularly good and several of the songs have met with much popularity. Leo Feist is the publisher.

HARRIS SONG WINS AGAIN

"Break the News to Mother" won first prize in another war song contest last week. It competed with ten other numbers at Keith's Prospect Theatre, Brooklyn, on Dec. 13, and although the most popular songs of the season were rendered, the old Harris hit easily won first place.

WITMARK SONGS AT HERO LAND

Under the able direction of Harry Barnhart a glee club made up of men of the National Army at Camp Upton, joined forces with a number of the members of Mr. Barnhart's Community Chorus and gave a short concert at Hero Land.

Every number on their attractive programme was received with the greatest enthusiasm. Three of their big favorites were "Mother Machree," "There's a Long, Long Trail" and "Somewhere in France Is the Lily," all of which are from the catalogue of M. Witmark & Sons.

HARRIS HAS NEW SONGS

Charles K. Harris has his new catalogue of songs for the new year ready for release. The list of new publications include four from his own pen and are entitled "Is There a Letter for Me?" "When the Cherry Trees Are Blooming in Japan," "Just a Bit of Drift-Wood" and "Will You Be True?"

Van and Schenck have a new one in the catalogue called "I Miss the Old Folks Now," and Eddie Leonard has contributed a number entitled "Sweetness."

B'WAY MEN ON THE ROAD

Eddie Moebus and Bob Russak, two of the Broadway Music Corporation's professional men, are now on the road and, according to the reports which they are sending to the home office, are meeting with much success placing the new Broadway songs.

This catalogue is particularly strong with popular success at present, and as a result they are placing the songs with scores of the best known singers.

HEADLINERS SING NEW SONG

Rarely in the history of music publishing has there been such an array of headliners singing a new song as are featuring the new Gilbert and Friedland song, "Are You from Heaven?" The feature singing act in nearly every vaudeville house in New York introduced the new number last week and out of town records indicate that the same state of affairs existed throughout the country.

COMEDY SONGS IN DEMAND

There is a big demand among vaudeville singers for clever comedy material, especially songs which are humorous and at the same time clean.

One of the best songs of this nature is the new Feist number "I Don't Want to Get Well," which is one of the biggest comedy hits of the season.

VON TILZER BALLAD SCORES

Many of the best known ballad singers of vaudeville and minstrel are using the Harry Von Tilzer ballad "Just As Your Mother Was," and the many letters received daily at the Von Tilzer offices bear evidence that all the singers using the number are scoring a decided success with it.

Anna Chandler, who is now appearing over the Orpheum Circuit, is scoring a decided success singing the new Gilbert & Friedland number "Chimes of Normandy."

VON TILZER SONG FEATURED

Teddy Dupont, with George Stone's "Social Maids" company is successfully featuring the Harry Von Tilzer song hit "Give Me the Right to Love You."

"CHUCK" REISNER EXEMPTED

"Chuck" Reisner, the actor song-writer, who was drafted for the National Army, was exempted in Chicago on account of dependent relatives.

MORT GREEN WITH VON TILZER

Mort Green has joined the staff of the Harry Von Tilzer Music Co., and will be Middle Western representative of the house.

AUTHORS SOCIETY PLANS IMPORTANT CAMPAIGN

Beginning With the New Year a New and Vigorous Line of Action Will Be Adopted

The American Society of Authors, Composers and Publishers, have during the past two weeks held a number of meetings at which many new plans for the conducting of their business during the coming year have been laid out and adopted.

The society, in existence in America for several years, has in spite of great opposition grown in standing and importance until it has upon its books contracts amounting to approximately \$86,000 in fees which proprietors of restaurants, cafes, motion picture theatre proprietors and others have obligated themselves to pay for the right to have performed in their resorts the copyrighted publications of the society's members.

Notwithstanding this, the officers of the society believe that it has not conducted its affairs in as aggressive and business-like manner as possible, and to accomplish this have been in consultation with a number of men of ability and experience in the amusement world, with the result that within the next few weeks a line of operation for enforcement of the collection of fees, entirely distinct from any of the methods employed in the past will be put into operation.

JANIS SINGS STASNY SONG

Elsie Janis, in the Century Theatre production "Miss 1917," is featuring "When Yankee Doodle Learns to Parlez Vous Francais," and is scoring one of the big hits of the piece.

This number is one of the big popular sellers in the catalogue of the A. J. Stasny Music Co.

NOVELTY SONG IN DEMAND

The new Kendis-Brockman Music Co.'s novelty number "Hang the Kaiser," is in big demand among the leading vaudeville singers.

Its melody is catchy and the lyric particularly clever, while its extra verses and comedy catch lines are exceptionally funny.

SONGWRITER IS REJECTED

Charles A. Bayha, writer of "I'm in the Army Now" and "Come Out of the Kitchen," now with Jos. W. Stern and Company, tried to enlist in the signal corps and also in the Navy but was rejected from both on account of being underweight.

LEO EDWARDS NOW WITH GUS

Leo Edwards, the song writer and pianist, has joined the staff of the Gus Edwards Music Pub. Co. In addition to having charge of the professional department of his brother's company, he will also contribute to the catalogue a number of his recent compositions.

HEIN'S PIECE HAS CLOSED

"The Golden Goose," the Silvio Hein musical play which under the name of "The Red Clock" played a short engagement in Boston early in the season has closed. The piece will be recast and probably brought into New York early in the New Year.

SILVER BACK FROM THE WEST

Max Silver, manager of the Gus Edwards Music Co., is back from a trip to the Pacific Coast. His first business trip for this house was a particularly successful one.

"HOMEWARD BOUND" FEATURED

Belle Baker, at the Palace Theatre this week, is featuring the new Leo Feist song "Homeward Bound," and is scoring one of the big hits of her act with it.

This number is one of the most popular in the big Feist catalogue.

BORNSTEIN COLLECTS \$1500

Ben Bornstein, professional manager for Harry Von Tilzer raised \$1,500 for the Red Cross while on his way to New York from Chicago last week.

He came in on one of the fast extra fare trains and as it pulled into Buffalo, he saw that it would arrive in New York considerably late. As the railroad is obliged to refund a dollar for each hour, the train is behind its time schedule, Ben figured that this would be an easy way in which to collect a small amount of money for the Red Cross. In company with two other gentlemen, he went through the train and collected the refund checks, which all the passengers gladly turned over.

The last check had been turned in and the train pulling out ran into a blizzard and stalled. A long delay occurred and the train in consequence arrived in New York over eight hours late and Ben cashed the checks in for \$1,500, which he turned over to the Red Cross the following morning.

STERN HAS NOVELTIES

Will E. Skidmore, whose novelty number "Pray for the Lights to Go Out," and "It Takes a Long, Tall, Brown-skin Gal," were sung by hundreds of the best known singers, has written new ones which will doubtless be taken up by all who featured his first successes.

The new number is entitled "Somebody's Done Me Wrong," and Sophie Tucker, Emma Carus, Elizabeth Murray and Nora Kelly are scoring big with it.

WITMARK SONGS SCORE BIG

"There's a Long, Long Trail" and "Somewhere in France is the Lily" were sung at the Riverside Theatre last week by Dorothy Jardon and scored a hit of great proportions.

Both numbers suited the voice of the prima donna excellently and she rendered both remarkably effectively.

REYNOLDS & DONEGAN PUBLISH

Reynolds & Donegan of Rensselaer, Ind., have published several new numbers which are meeting with some success and bid fair to become popular. They are "My Hoosier Rose," "The Cornfields of Indiana," and "God Made Wilson for President, But Who Made the Kaiser?"

"OVER THERE" IN COHAN REVUE

The new George M. Cohan Revue, which will be seen at the New Amsterdam the latter part of December, will introduce the Cohan song "Over There" in a manner, it is said, which will surpass any song presentation ever witnessed.

NEW NOVELTY SONG READY

The H. and N. Publishers of Salt Lake City, Utah, have released a novelty number entitled "Who Put the Germ in Germany?"

The Plaza Music Company of New York are the distributors.

MARSHALL TO LEAVE REMICK

Henry I. Marshall, the song writer and composer, who for several years has been connected with the Jerome H. Remick & Co. house, will sever his connections with that firm on Jan. 1.

PIANTADOSI BRANCH OPEN

The Chicago office of the Al. Piantadosi Music Co. has not closed, as reported in the columns of a trade paper, but under the management of George Piantadosi is doing an excellent business.

IRISH SONG WINS APPLAUSE

Alice Hamilton in a letter to Harry Von Tilzer, wrote that the new Irish song "Says I to Myself Says I," is a big applause winner for her at every performance.

MCCARRON OUT OF FEIST'S

Charles McCarron, the lyric writer who joined the staff of the Leo Feist house a few months ago severed his connection with that firm on Saturday.

WESTERN OFFICE,
Room 210
35 SO. DEARBORN ST.

CHICAGO

FOR ADVERTISING RATES

Phone Randolph 542

MANAGERS STOP BILLING OF SHOW

ENJOIN THE POSTER

The Theatre Managers' Association of Milwaukee this week began action for an injunction against Jack Jackson for breaking the billing regulations in advertising "The Natural Law," playing at the Shubert.

Last November the managers agreed to bill shows with only lithographs and newspaper advertising, all fence posters and other forms of heralding having been stopped.

Manager B. Niggemeyer, manager of the house, had entered into the agreement with the others, it is alleged, but, as the company putting out "The Natural Law" was willing to stand the expense of wider advertising, he is said to have allowed it to be used. The play is one of the Bailey & Goodwin International Circuit attractions.

The Managers' Association is said to have warned Jackson that an injunction would be brought if he used other posters than those allowed, but, in spite of this warning, he is said to have gone ahead and billed the town thoroughly. The decision on the case is now hanging in the balance.

Shows have all felt the loss of billposter ads since the rule went into effect six weeks ago, it is said. The present infringement may result in an abandonment of the policy entirely.

GOVERNMENT SEIZES SHOW CAR

The baggage car, carrying all the wardrobe and effects of the William B. Friedlander "Naughty Princess" tabloid company, playing the W. V. M. A. time, was seized by government authorities at Wabash, Ind., Thursday of last week, for "government use."

The car was loaded and ready to leave for the next stand at South Bend. The baggage was placed on a freight car to make the trip.

VAN PUT ON BIG SHOW

George Van, of the club department of the W. V. M. A., paid a visit to Sioux Falls, S. D., last week to put on a big show for the Sioux Falls Social Club, returning to Chicago Monday, Dec. 17.

WARREN OFFERS SERVICES

Warren Warren, formerly employed as treasurer by several of Robert Sherman's attractions, left Chicago last Friday for Washington, his mission being to offer his services for army duty.

SILVERS INCREASES BOOKINGS

Morris Silvers has completed arrangements whereby he will take over the cabaret bookings of the Green Mill Gardens and the Grand Pacific Hotel.

"TAB" BUSINESS IS GOOD

Sam Thall, manager of the tabloid department of the W. V. M. A., reports that business with all the tabs playing the Association time is very good.

PETE MACK IN CHICAGO

Pete Mack arrived from New York last Wednesday, calling here on account of the serious illness of his mother. His stay is indefinite.

HENSCHER PLACES ORCHESTRA

Jimmie Henschel has contracted to put a new orchestra in the Grand Pacific Hotel after the first of the new year.

RAPIER TO HAVE OWN SHOW

Gus Rapier has been negotiating with Fred Travis, an old Coast friend of his, and with the \$37,000 the latter recently fell heir to, will produce a musical comedy. Travis is expected in Chicago this week. The attraction will be routed east. At present Gus and his wife (Rita Renier) are appearing with the Weingarden girl act, locally, supported by Leo Sulky, Tom Shagner, Marie Wilson and a chorus of six.

BROWN CONFERS WITH CONSIDINE

Chris Brown, on here from New York, has been in conference a few times the past week with John Considine at the Hotel Sherman, and some point toward something definite being announced in the near future as to a new vaudeville circuit. Nothing has been made public by either, but the meetings have aroused rumor in and about the theatrical district locally.

JIMMY HILL SIGNED

Jimmy Hill, who had been rehearsing an act with a lady partner for the past few days, was suddenly engaged by the Woodhall Amusement Company for a role with their "Broadway After Dark" attraction, joining at Savanna, Ill. Mrs. Hill (Gertrude Evans) is with Pepple & Greenwald's "All Girl Revue" act, now playing Association time.

AGENT SUED FOR DIVORCE

Florence Lorraine, formerly of Lorraine and Dudley, has begun proceedings for an absolute divorce from her husband, Edgar Dudley, now of the vaudeville booking firm of Holmes & Dudley. De Lisle Lietzel, a local cabaret performer, is named as co-respondent.

DARLINGS GAVE NO MATINEE

Charlie Taylor's "Darlings of Paris" matinee show didn't arrive from St. Louis for its Englewood Theatre week till near 4 o'clock Sunday afternoon, and, as a result, no matinee was given. Taylor is recovering rapidly from his recent illness.

AGENTS BACK IN GOOD STANDING

The recent stand taken by the local independent vaudeville agents has been smoothed out and all are now back in the good graces of the Loew Western booking office in the North American Building.

BILLY JACKSON PRODUCING

Billy Jackson, the old-time producer and director, has been engaged to produce the musical comedies put out around this city by the firm of Lord & Vernon, who also control the Gem and Kempner theatres.

SNOW BOOSTS BUSINESS

The heavy snow storm, starting Wednesday evening and lasting all day Thursday last week, showed an increase in the box office receipts in the Loop theatres for the two shows on Thursday.

ONE-NIGHTERS DOING POORLY

Robert Sherman announced last week that business with the one-nighters throughout the Middle West was "poor."

GORDON AND MANZELL ROUTED

The team of Gordon and Manzell were routed over the Association time last week through the Beehler & Jacobs office.

NOEL AND THOMAS REUNITED

Harvey Thomas has reunited with his former partner, Eddie Noel, in a new singing, talking and dancing act.

ROGER LEWIS WITH FEIST

Roger Lewis is now connected with the Chicago office of the Leo Feist Music Company.

EMMA WESTON GIVEN ROUTE

Emma Weston received a route last week to open shortly on the Affiliated time.

FEW NEW PLAYS OPENING IN JANUARY

SEASON UNUSUALLY QUIET

Fewer shows are opening in Chicago around the New Year than ever before in the memory of theatregoers. The period following the holidays is usually one of the greatest activity here, as it is in New York, but bad business conditions and the fears of managers are supposed to account for the comparatively few new productions.

"You Can Get What You Want," a three-act comedy by Alice Gerstenberg and Ethel Fairmont, is to open on Jan. 7 at the Philistine Theatre. This is the only really new production that has yet been announced for Chicago, the others all coming in from New York.

"The Brat," which was a success in the East last season, is scheduled for opening at the Colonial some time after the New Year. Oliver Morosco and his company arrived here Monday morning to begin rehearsals of the play. Edmund Lowe, Helen Stewart, John Findlay, Bessie Andra, Frank Kingdon and others are in the company, which will be headed by Maude Fulton, also the author.

Jane Cowl will play the leading role in her own play, "Lilac Time," which opens Dec. 23 at the Grand. This play deals with the present war and was quite successful when presented in New York. It was written in collaboration with Jane Murfin.

A musical version of "The High Cost of Loving" is to be seen at the Olympic in the early part of next year. Kolb and Dill are to be featured. "What Next?" which has been running at this house, closed Saturday.

Other plays promised are "Girl O' Mine," "The Very Idea" and the Maurice Brown company, which will give "Shavian" and other plays at the Little Theatre.

PUNCH AND JUDY TO OPEN

Charles Hopkins will shortly open the Punch and Judy Theatre with a play by Owen Davis entitled "The Arabian Nights." The company will include Henry Kilker, Henry Stanford, Frank Gilmore, W. J. Ferguson, Edmund Ourney, Robert Ober, William Raymond, Mitchell Harris, Frank Westerton, Samuel Moharry, Lark Taylor, Charles Hopkins, Madge West, Margale Gillmore, Lucia Carne, Elizabeth Patterson, Mildred Post, Carolyn Duffy, Anita Irving Wood and Mr. and Mrs. Hopkins.

"GENERAL POST" OPENS DEC. 24

"General Post" will receive its American premiere Christmas Eve at the Gaiety Theatre. The production will be made by Charles Dillingham, who has engaged a company including William Courtenay, Thomas A. Wise, Olive Tell, Synthia Brooks, Cecil Fletcher, Wigney Percyval and James Kearney.

BROADWAY TO SEE "SEVENTEEN"

"Seventeen," Booth Tarkington's dramatization of his story of the same name, is to be presented in New York by Stuart Walker, shortly after the first of the year. The play was first produced last Summer by the Stuart Walker Stock in Indianapolis.

"SICK ABED" CAST COMPLETED

Edgar MacGregor has completed the cast of "Sick Abed," which now includes: Fred Niblo, Mary Boland, Charles E. Evans, Marv Newcombe, Dallas Welford and Julia Ralph.

CANADA HONORS MAUDE ADAMS

TORONTO, Can., Dec. 14.—The Canadian Government has extended to Maude Adams, all the privileges of a subject of King George. She has been made an honorary member of the Chamberlain Chapter of the Imperial Order of the Daughters of the Empire, an active war organization. The ceremony was conducted at the Princess Theatre, after a special matinee performance of "A Kiss for Cinderella," which Miss Adams had given for the wounded soldiers, from the various base hospitals in Toronto, who were well enough to attend. Mayor Church in behalf of the city, presented the actress with a large bouquet of flowers.

RUTH LAW REFUSED COMMISSION

WASHINGTON, D. C., Dec. 14.—Ruth Law was told by Secretary Baker to-day that he cannot give her a commission in the aviation section of the army because if he granted her request, it would open the way for applications by other women not so well equipped as she is. The Secretary went on to say, however, that it might be possible for the War Department to accept her services as a civilian instructor.

FILM PLAYERS' CLUB CHARTERED

ALBANY, N. Y., Dec. 14.—The Film Players' Club has been granted a charter by the Secretary of State. The purpose of the organization which has its headquarters in New York is to promote and maintain a fraternity among the men and women appearing in motion pictures. The directors are: H. O. Pettibone, L. F. Daly, N. R. Woth, J. M. Hannon, Louis L. J. O'Connor, William Kelley, James O'Connor, Joseph O'Connor, and B. F. Murray.

"YES OR NO" DUE FRIDAY

"Yes or No," a play by Arthur Goodrich, will be presented by G. M. Anderson and L. Lawrence Weber Friday night, December 21, at the 48th Street Theatre. Willette Kershaw, Emilie Polini and Marjorie Wood will play the three leading roles. Other players are: Eva Francis, Byron Beasley, Malcolm Duncan, Robert Kelly, Frank Wilcox, John Butler, Halbert Brown, Walter Regan and John Adair, Jr.

SHOW PRINT PLANT BURNS

The J. H. Tooker Printing Company's plant at First avenue and 38th street, was completely destroyed by fire last Thursday night, with an estimated loss of \$150,000. The Tooker concern furnished the Shuberts, Wm. A. Brady and other managers with show printing and, at the time of the fire, had a large stock on hand ready for immediate delivery.

ACTOR'S WIFE DIES

Mrs. Ray Hanna, wife of Franklin Hanna, actor for the Vitagraph Company, died Friday at Amityville, L. I., after a long illness. Funeral services were held Sunday at Campbell's Funeral Church. Mrs. Hanna was a native of San Francisco, but had been in this city for twenty-four years. A son, besides her husband, survives.

PROF. BAKER TO HEAD FILM BOARD

Prof. George P. Baker, head of the Department of Dramatic Composition of Harvard University, has been chosen by the United States Government as Chairman of the Scenario Committee of the Film Division of the National Defense Committee on Public Defense.

"THE RIVIERA GIRL" CLOSÉS

The Riviera Girl closed its New York run at the New Amsterdam Theatre last Saturday night and the house will remain dark till New Year's Eve, when it will reopen with "The Cohan Revue 1918," as the attraction.

HIPP TABLEAU SHOWS PERSHING

A new character, representing General John J. Pershing, was introduced into the American tableau, "The Land of Liberty," at the Hippodrome last Friday.

MABEL CARRUTHERS has left the cast of "Blind Youth" at the Republic Theatre.

Frances Lee has left the "Bon Ton's" chorus, and is now with Rector's Review.

Oscar Spirescu is now conducting the afternoon concerts at the Strand Theatre.

Cliff T. Green has arrived in New York after playing Western time in his act "The Morning After and After."

Avery Hopwood is en route to the Hawaiian Islands, where he intends to finish some plays.

Ferrara and Noble, who do singing, talking and instrumental music, will shortly be seen around New York.

Browning and Dawson, blackface comedians, have finished western time and are preparing to open in the East.

Rose Kessner has signed to appear in **Gabriel and Lamar's** "Buster Brown" show, to open in Philadelphia.

Aileen Poe is playing the lead with **Sam Blair's** "Mary's Ankle" company through the South, and is winning praise for her work.

Robert Henry Rothwell was appointed as one of the conductors of the Cincinnati Symphony Orchestra in Cincinnati last week.

Lester A. Walton, of the New York Age, has been appointed by **Marc Klaw** as a member of the military entertainment service.

The Brokaw Brothers, singing and talking, who are said to have gone well in the West, will shortly open on local vaudeville time.

Jack Martin, now a motion picture director, but formerly well known in burlesque, has joined **Englewood Lodge No. 1157**, B. P. O. Elks.

John Halliday, leading man of the Denham stock company, and **Eva Lang**, of the same company, were married at Denver, Colo., last week.

"**Bud**" **Murray**, having been discharged from the field artillery at Camp Upton, returned to play his part in "Doing Our Bit" at the Winter Garden, last week.

Edwaurde Cansino, of the Cansinos, Spanish dancers, in "Doing Our Bit," is responsible for a movement which has been started to form a Spanish Actors' Society.

Josephine Wehn is to play the Marquise in "La Cordette," a drama of the French Revolution to be presented at the Academy of Music on Saturday, December 22.

Thomas R. Smith made his farewell vaudeville appearance last week at the Orpheum, Altoona. He is to star in a musical comedy under the direction of the Shuberts.

Nigel Barrie, who has been appearing with **Marguerite Clark** in the "Sub Deb" stories, produced by **Paramount**, has joined the **Royal Flying Corps**, and left for Toronto Monday.

John B. Vick, known to the stage as **John B. Morris**, of **Morris and Parker**, has been elected secretary of the Knoxville, Tenn., lodge of **Eagles**, and has charge of the **Eagles'** home in that city.

Alice Lindahl opened Monday in the leading role of "The Man Who Came Back," succeeding **Laura Walker**, who was suddenly taken ill. The show plays this week at **Loew's Seventh Avenue**.

Gladys Rice, daughter of the late **John C. Rice**, the comedian, is singing "Sally in Our Alley" at the **Rialto** this week. Miss Rice has studied voice in many cities, and has received several grand opera offers.

ABOUT YOU! AND YOU!! AND YOU!!!

Izy Herk has joined the **Burlesque Club**.

Billy K. Wells has just returned from a trip.

Hazel Regan is joining the "Sightseers" company.

Charles Horowitz is writing the book and lyrics of a new musical comedy for next season.

Nadine Legot, the Russian coloratura soprano, is singing at the Strand Theatre all week.

Mrs. James Marsters bought the 1,000-000th seat to "Cheer Up," the Hippodrome show, last week.

Peter McCourt, Denver theatrical magnate, came to New York last week to spend the Christmas holidays.

Helen Joseffy, daughter of the late pianist, has been engaged for the all-star cast of "Lord and Lady Algy."

Knud Dalgaard, the Danish violinist, is appearing on the concert program at the Strand Theatre all this week.

Henry P. Dixon is back in town and is thinking about burlesque shows for the Government at the cantonments.

Countess Gena Mozzato, an Italian soprano, made her American debut last Sunday night at the Winter Garden.

La Blanc Duo was booked for one day at the Strand Theatre, Racine, on Sunday, and will start on the W. V. M. A. time soon.

Charles Melber, head of the Grand Opera House orchestra, Cincinnati, has been elected president of the Cincinnati Musicians' Protective Association.

Leo Edwards has just completed the musical score for the picture "The Struggle Everlasting," presented at the Forty-fourth Street Theatre Sunday night.

Blanche Ring, **Dainty Marie**, **Flannigan** and **Edwards**, and other members of the "What Next" company, which closed in Chicago, have arrived back in New York.

Elida Morris, the singing comedienne, who, for the past two or three seasons, confined her attention to musical shows, is scheduled to tour the Orpheum Circuit.

Ruth Adair, a dancer in the "Miss 1917" company at the Century Theatre, was married to **Emmett Grant**, another dancer of the same company, in the City Hall, last week.

Ramislav Jovanovitch, an actor, was cleared last week by **Magistrate Nolan** in the Jefferson Market Court, of the charge that he had criticised an audience for applauding "The Star-Spangled Banner."

The Great Western Four, which has just opened up again in vaudeville with a few new men, has been playing with the **Lewis and Lake Tab. Musical Co.**, and played the Strand Theatre, Racine, on Sunday.

Hugh Herbert, playing Keith time, proposes to have house managers include one **War Savings Certificate** in the salary envelope of performers each week. **Manager Hastings** of Keith's, Cincinnati, is taking up the idea.

Elisabeth Marbury has been chosen chairman of the committee on amusements and entertainments in connection with the **Soldiers' and Sailors' Children Christmas Carnival**, to be held in the Grand Central Palace from December 22 to December 29, under the auspices of the National League for Woman's Service.

Harry Ward is now booking on the fifth floor for **M. S. Bentham**.

Joe Choyinski, the old-time pugilist, is sick with pneumonia in Chicago.

Albert Spalding, the violinist, is a first lieutenant with the American Army in France.

Mort Singer, Chicago representative of the Orpheum Circuit, arrived in New York last week.

Sam Kahl and **Mark Heyman**, of the Chicago office of the Orpheum Circuit, are here on business.

William Rock and **Frances White** have been re-engaged for the new "Midnight Frolic," now in rehearsal.

Pat Woods is now assisting **Ed. Darling** with several vaudeville houses controlled by the **B. F. Keith Circuit**.

Salita Solano, formerly of the Boston Traveler staff, has been appointed dramatic critic of the New York Tribune.

George Clayton, for ten years treasurer at the Morosco, Los Angeles, is now assistant manager of the Hippodrome, that city.

Jake Wells, manager of the Atlantic Lyric, the Keith house at Salt Lake City, is building a theatre near Camp Cordon, Georgia.

James Peede and wife, who is known on the stage as **Jean Murdock**, are being congratulated on the arrival of a son at their home last week.

Vic Le Roy and **Mae Cahill** are in their second season with **Lew Herman's Song and Dance Revue**, now playing on the Pantages time.

Irving Rose, formerly one of the booking men on the fifth floor of the United Booking Offices, enlisted last Friday in the Navy as a yeoman.

Philip Morris, well known agent, has announced his engagement to **Rose Sherry**, of the B. S. Moss offices. No date for the wedding has been set.

Richard Lloyd closed with **Harvey D. Orr's** "Million Dollar Doll" Eastern company on December 15. He has been with the company all season.

Claude Kay, manager of **Bert Lamont's** "Montana Five," has wired in from Detroit that he has just got married. He neglected to give the name of the bride.

Hughy Woods, of the Keith press department, will be in New York for the Christmas holidays, after being in the mountains for several months recuperating from a recent illness.

George Choos has produced a new act, entitled "An Arabian Night," which opened this week. The cast includes **John Crawford**, **Johnnie Hughes**, **Kada Clarke** and **Ray Deusern**.

Isabelle Howard last week haled her husband **Frank** into court on a charge of non-support. He was forced to pay her eight dollars a week for support. Both were Chicago cabaret performers before their marriage.

Augustine Glassmire has in the course of production three new one-act plays which he will shortly send on a tour of the small time houses. They are "Girl of My Heart," "The Songsmiths" and "The Haunted House."

Betty Brown, who has been with the **Keystone Film Company** on the Pacific Coast for two years, marks her return to New York by an engagement to play the role of the East Side girl in "Miss 1917,"

Roy H. Lewis has enlisted in the Army.

"**Jim**" **Murray** has been playing the Maine time doing a single.

May Lang Mayers has returned to New York after a two weeks' visit to Cuba.

Mrs. E. A. Eberle, of the "Good Morning Rosamond" company, celebrated the sixty-first anniversary of her birth last Friday.

Mabel S. Keightley, playwright, left Tuesday, December 18, for Miami Beach, Florida, where she will put the finishing touches to a new play.

Sybil Carmen has been re-engaged by **F. Ziegfeld, Jr.**, for the new "Midnight Frolic" which will open the last of this month on the New Amsterdam roof.

Thomas Davis, superintendent of the Family Theatre, Cincinnati, has been sent to a similar position with the Strand Theatre, Louisville, by **Manager I. Libson**, who controls both houses.

Ralph Block, who succeeded **Heywood Brown** as dramatic critic of the Tribune, has resigned to take an editorial position on the staff of the New Republic. His assistant, **J. A. Pierce**, succeeds him.

Charles Mast, of the "Jack o' Lantern" Company, last Monday celebrated his sixth anniversary as stage manager for **Fred Stone** and in honor of the event **R. H. Burnside** presented him with a gold watch.

Mrs. Fred Stone will chaperone the children who attend the holiday matinees of "Jack o' Lantern" at the Globe Theatre. After each performance the youngsters will be entertained on the stage by **Dorothy** and **Paula Stone**.

George Hayes, last seen in New York as a member of the late **Sir Herbert Tree's** Company, was in town last week on leave of absence from the **Overseas Training Company** at the University of Toronto, Can., where he has been for six months.

Mrs. Ned Wayburn, who underwent an operation for appendicitis two weeks ago, has been removed from **Miss Alston's** private hospital to her home on **Riverside** drive. The operation was entirely successful and her present condition indicates a speedy recovery.

Russell Janney, **Stuart Walker's** representative, announces that he will not bring "Seventeen" into New York for several weeks, changing plans to take it to Broadway direct from Chicago. Week engagements have been arranged for Cincinnati, Detroit and Buffalo, before going into New York.

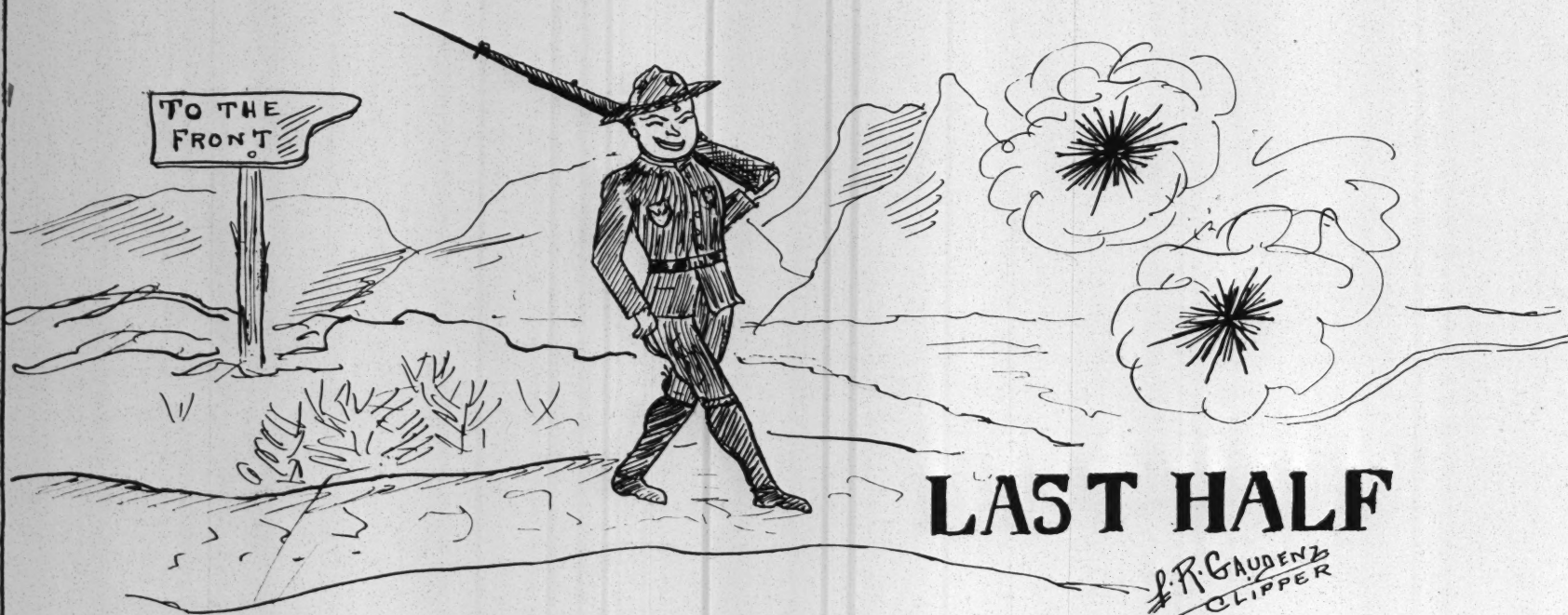
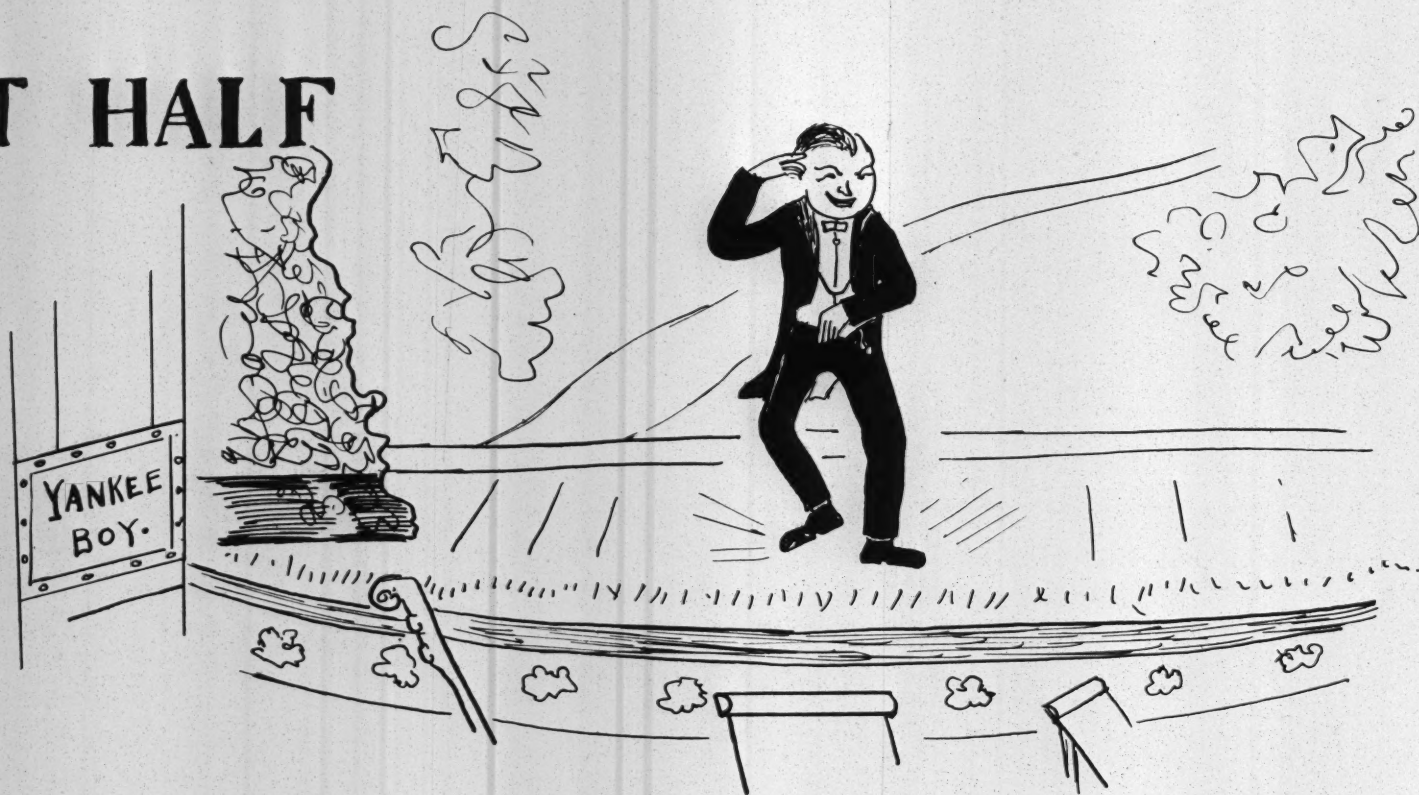
George V. Hobart will celebrate the success of "What's Your Husband Doing" by giving a Christmas dinner to fifty poor children. **Hale Hamilton**, **Jed Prouty**, **Joseph Conyers** and **Walter Lewis** have volunteered to act as waiters and they, with other members of the company, will give a special entertainment for the children after the dinner.

George Donahue is manager of the "Step Lively" company, the roster of which includes: **Roy Sampson**, business manager; **Max Bagley**, musical director; **Norman Hanley**, stage manager; **Raleigh Cowgill**, carpenter; **William Morton**, property man; **Oren Platt**, electrician; **Evelyn Bantell**, wardrobe mistress; **Billy House**, **Billy Wyse**, **Lee Wentz**, **Billy H. Gordon**, **Norman Hanley**, **Carl Andrews**, **Ione O'Donnell**, **Estelle Booth**, **Geraldine Malone**, **Nina Wallace**. Chorus: **Dot Bantell**, **Laura King**, **Josephine Le Roy**, **Marg Higgins**, **Betty Bontell**, **Thais Lazarre**, **Isabelle Schippe**, **Agnes Courtney**, **Bobby Vinson**, **Mable Darnell**, **Trixie Vaughn**, **Inez Helene**, **Billy Long**, **Eva Marcelle**, **Edna Wheeler** and **Mazie Lynn**.

"HOOFING"

in 1917.

FIRST HALF



L. R. GAUDENZ
CLIPPER

U. B. O.

NEW YORK CITY.

Palace—Sarah Bernhardt—Dorothy Jardon—Robert Emmett Keane—Lyndell & Higgins—Little Billy—Dunbar's Mississippi Misses.
 Colonial—Burns & Frabito—Beaumont & Arnold—Harry Carroll—Barry Girls—Arthur Hill—Sylvia Sylvanny—Bostock's Riding School—Eddy Dup.
 Royal—Eddie Borden—Nat Nazarro & Co.—Morin Sisters—Hawthorne & Anthony—Kimberly & Arnold—Eva Tanguay—Imhoff, Conn & Corine.
 Alhambra—Walter Weems—Adeline Francis—The Littlejohns—Adelaide Rowland—Derkin's Animals—O'Neill & Walmsley—Eddie Carr & Co.—Nonette.
 Riverside—Renee Florigny—Harry Fox—Vanderbilt & Moore—Rooney & Bent—Eddie Dowling—Joe Jackson—Leighner & Alexander—Amoros Sisters & Co.

BROOKLYN.

Bushwick—Helen Trix & Josephine—Cecil Cunningham—Morris & Campbell—Everett's Monks—Three Jahns—Lemaire & Gallagher—Paul Dickey & Co.—Cole, Russell & Davis—Fraser, Bunce & Hardy.
 Orpheum—Florens Tempest—Hallen & Fuller—Farber Girls—Joe Boganny's Troupe—Fantasia—Sterling & Marguerite—Rockwell & Wood.

BUFFALO, N. Y.

Shea's—Chas. Grapewyn & Co.—Nolan & Nolan—"Futuristic Revue"—Adair & Adelphi—Potter & Hartwell—Lockett & Brown—Milt Collins—Bensee & Baird.

BALTIMORE, MD.

Maryland—Bennett & Richards—Herman & Shirley—Onukie—Diaz' Monkeys—Hermine Schon & Co.—Adelaide & Hughes.

BOSTON, MASS.

Keith's—Le Roy, Talma & Bosco—Gygi & Vadie—Francis & Ross—Lambert & Ball—Lew Dockstadter—Stella Mayhew—Chief Capaulcan—Grace De Mar—The Flemmings.

CLEVELAND, OHIO.

Keith's—Mr. & Mrs. George Wilde—Fritz & Lucy Bruch—Lydia Barry—Medlin, Watts & Townes—Wartenberg Bros.—Sam Bernard—Prevost & Brown.

CINCINNATI, OHIO.

Keith's—Jack Alfred—C. & A. Glocker—Hallen & Hunter—Gladys Hanson—Moss & Frye—Emmy's Pets.

COLUMBUS, OHIO.

Keith's—Jack La Vier—Joyce, West & Senna—Wm. Gaxton & Co.—Ellmore & Williams—Santos & Hayes—Mme. Cronin's Electric Novelties.

DETROIT, MICH.

Keith's—Gautier's Toy Shop—Hamilton & Barnes—Ferry—Walter C. Kelly—Ford Sisters & Marshall—"Rising Generation"—Horn & Ferris—Prosper & Maret.

DAYTON, OHIO.

Keith's—Mr. & Mrs. Jimmy Barry—Finck's Mules—Geo. Kelly & Co.—"Married via Wireless"—Moore & Whitehead—Sansone & De Lila.

GRAND RAPIDS, MICH.

Empress—"Sports in Alps"—Three Chums—Whiting & Bert—American Comedy Four—Johnny Johnson & Co.—Piller & Douglas—Evelyn & Dolly.

HAMILTON, CAN.

Keith's—Lew Madden & Co.—Stewart & Donohue—Abbott & White—"Midnight Rollers"—Bartello.

INDIANAPOLIS, IND.

Grand—Sallie Fisher & Co.—Merlan's Dogs—Gould & Lewis—Hugh Herbert & Co.—Arnold & Florenz—Venita Gould.

MONTREAL, CAN.

Orpheum—Smith & Austin—De Witt, Burns & Torrence—Browning & Denny—Street Urchin—"Forest Fires."

PITTSBURGH, PA.

Keith's—Bert Melrose—Maleta Bonconi—Theo. Kosloff & Co.—Fox & Ward—McCormick & Simpson—Brendel & Burt.

PROVIDENCE, R. I.

Keith's—"Cranberries"—Jennie Middleton—"Dream Fantasies"—Maurice Burkhardt—Loyal's Dogs—Jimmie Hussey & Co.—Heider & Parker—"The Shadow Men"—Larry Riley & Co.—Parish & Peru.

PHILADELPHIA, PA.

Keith's—Cameron Sisters—Kenny & Hollis—Earl Cavanaugh & Co.—Francis Kennedy—Scotfield & Martin—Bailey & Cowan—Breen Family—Rome & Cox—Three Equillas Bros.

ROCHESTER, N. Y.

Keith's—Guerian & Newell—Great Leon—Dickinson & Deagon—Six American Dancers—Violet McMillan—The Kervilles—Louis Simon & Co.

TOLEDO, OHIO.

Keith's—De Leon & Davies—Bert Levy—Lee, Kohlmar & Co.—Gene Green—Kerslake's Pigs—Clark & Verdi—Stone & Hayes—Fantimo Troupe.

TORONTO, CAN.

Shea's—Sylvia Clark—Moore & Gerald—Wilson Aubrey Trio—"Beauty"—Perella Sextette—Leavitt & Lockwood.

WASHINGTON, D. C.

Keith's—Doree's Celebrities—Mankichi Troupe—Randall & Myers—Dorothy Brenner—Three Gerards—"Hit the Trail"—Great Lester—"Bonfires of Old Empires."

YOUNGSTOWN, OHIO.

Keith's—Ray Samuels—"Dancing Girl of Delhi"—Low Hawkins—Casting Cammells—Hublen & Coogan—Wright & Dietrich—Three Hickey Bros.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Eddie Leonard & Co.—Morton & Glass—McKay & Ardine—Mrs. Thos. Whiffen & Co.—Beatrice Herford—David Sapirstein—"Cheyenne Doves"—Mabel Russell & Co.—Frank Hartley.
 Palace—Lucille Cavanaugh & Co.—Blossom Seeley & Boys—John B. Hymer & Co.—Cooper & Robinson—Spencer & Williams—Four Danubies—William Ebs—Merle's Cockatoos.

VAUDEVILLE BILLS

For Next Week

CALGARY, CAN.

Orpheum—Alan Brooks & Co.—Elsa Duegger & Co.—Clara Howard—Mack & Earl—King & Harvey—Toots, Paka & Co.

DENVER, COLO.

Orpheum—McCarthy & Faye—Trixie Friganza & Co.—Aveling & Lloyd—Allen & Francis—Roland Travers—Harold Du Kane & Co.—Hazel Moran.

DES MOINES, IA.

Orpheum—Gus Edwards' Bandbox Revue—Bronson & Baldwin—Edward Esmond & Co.—Betty Bond—Frank Dobson—Apdall's Animals—The Lovetts.

DULUTH, MINN.

Orpheum—Emma Carus & Co.—Foster, Ball & Co.—Boothby & Everdeen—Kerr & Ensign—Selma Braatz—Aitrusism.

KANSAS CITY, MO.

Orpheum—Eddie Foy & Family—Lillian Fitzgerald & Co.—Libonati—Al Herman—Harry & Bita Connell—Ferns, Bigelow & Meehan—Sarah Padden & Co.

LINCOLN, NEB.

Orpheum—"Submarine F 7"—Nina Payne—Milo—Arthur Havel & Co.—Lopus Hart & Co.—Hughes Musical Trio—Diero.

LOS ANGELES, CAL.

Orpheum—Emily Ann Wellman & Co.—Burt Johnson & Co.—Mr. & Mrs. Melburne—Bert Baker & Co.

MILWAUKEE, WIS.

Orpheum—Marck's Jungle Players—Mrs. Gene Hughes & Co.—Mr. & Mrs. Fradkin—Robins—Franklyn, Ardell & Co.—Imperial Chinese Duo—Basil & Allen—Juggling Nelson.

MINNEAPOLIS, MINN.

Orpheum—Cresay & Dwayne—Princess Kalama & Co.—Al Shayne—Capt. Anson & Daughters—Mile. Leitzel—Bernie & Baker—Stan Stanley & Co.

MEMPHIS, TENN.

Orpheum—Leona La Mar—Alfred De Manby & Co.—"In the Dark"—James & Marion Harkin—Olga Mishka Trio—Jordan Sisters.

NEW ORLEANS, LA.

Orpheum—Lew Brice & Barr Twins—Billie Reeves & Co.—Collins & Hart—Charles Olcott—"Motor Boating"—Norwood & Hall—Lovenberg Sisters & Neary Brothers.

OAKLAND, CAL.

Orpheum—Harriet Rempel & Co.—Williams & Wolfus—Robbie Gordone—Willie Weston—Tennessee Ten—Claude & Fannie Usher—Raymond Wilbert—Fanchon & Marco Co.

OMAHA, NEB.

Orpheum—Gertrude Hoffman & Co.—Santley & Norton—Ruth Roy—McDonald & Rowland—"Act Beautiful"—Roubie Sims.

PORTLAND, ORE.

Orpheum—McIntyre & Heath—Travers & Douglas—Rae E. Ball—Alexander Kilds—Sylvester & Vance—Bee Ho Gray Co.—Three Stewart Sisters.

ST. LOUIS, MO.

Orpheum—Evelyn Nesbit & O'Neill—Mack & Walker—Kalmard & Brown—Bert Fitzgerald—Charles Howard & Co.—Brodeau & Silvermoon—Vardon & Perry—Mang & Snyder.

SALT LAKE CITY, UTAH.

Orpheum—Jean Adair & Co.—Arthur Deagon—Skating Bear—Tower & Darrell—Lloyd & Britt—Cooper & Ricardo—Koun's Sisters.

SACRAMENTO, FRESNO AND STOCKTON, CAL.

Orpheum—Four Husbands—Rita Boland—Winona Winter—Rath Bros.—Jos. H. Cullen—Levolos.

SAN FRANCISCO, CAL.

Orpheum—"For Pitty's Sake"—J. B. Morgan—Edwin George—Herbert Clifton—Scotch Lads & Lassies—Herbert's Dogs—Montgomery & Perry.

ST. PAUL, MINN.

Orpheum—"The Night Boat"—"The Corner Store"—Dunbar's Maryland Singers—Frankie Heath & Co.—Bernard & Janis—Alfred La Tell & Co.—Stuart Barnes.

SEATTLE, WASH.

Orpheum—Avon Comedy Four—Harry Green & Co.—Holt & Rosedale—The Gaudsmiths—Tyler & St. Claire—Bert Swor—Anna Chandler.

VANCOUVER, CAN.

Orpheum—Joseph Howard's Revue—Frank Crumit—Rice & Werner—Connell & Craven—Isabelle D'Armand & Co.—The Le Crohs—Kanazawa Japs.

WINNIPEG, CAN.

Orpheum—Four Marx Bros. & Co.—Comfort & King—Bessie Rempel & Co.—Doc O'Neill—"Five of Clubs"—Bogarr & Co.—Moore & Haager.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—The Yaltos—The Steamfitters—Robinson & Baboons—Dawson & Browning—Six Royal Hussars—Irene Trevette—Lella Davis & Co.—Leo Zarrell Duo. (Last Half)—Dow & Dale—Remington & Picks—Dan Casey—Notorius Delphine—Mitchell & Mitchell—Anger & King Sisters—Knapp & Cornella—Norvellos.

Boulevard (First Half)—Schepp's Comedy Circus—Jeanette Childs—Wm. Pinkham & Co.—Bobbe & Nelson—El Cota. (Last Half)—Bennington & Scott—Irene Trevette—Beulah Pointer & Co.—Lane & Smith—Zeno Jordan & Zeno.

Avenue B (First Half)—Collier & DeWilde—Florence Henry & Co.—Gardner's Maniacs. (Last Half)—Flying Keelers—Herman & Henly—Frankie Rice—Dawson, Lanigan & Covert.

Lincoln Square (First Half)—Bennington & Scott—Robinson & Dewey—Ellmore & Carleton—"What Really Happened"—Lew Cooper & Co.—Don Dulano. (Last Half)—Cooper & Lacey—Murphy & Klein—Hunter & Godfrey—Jessie Haywood & Co.—Dale & Burch—Picolio Midgets.

Delancey Street (First Half)—Alberta—Brown & Tribble—Five Metzetts—Bernard & Meyers—"The Right Man"—Lillian Watson—Peggy Bremen & Bros. (Last Half)—Robinson & Dreyer—Fennell & Tyson—El Cota—Ryan & Richfield—Dyer & Perkhoff—Three Romans.

Greeley Square (First Half)—The Skatelles—Al Noda—Hobson & Beatty—Dale & Burch—Picolio Midgets. (Last Half)—Woodford's Dogs—The Steamfitters—Evelyn Cunningham—"What Really Happened"—Francis & Kennedy—Johnson, Howard & Lizette.

National (First Half)—Overholt & Young—Curry & Graham—Cora & Robert Simpson—Al Fields & Co.—Remington & Picks. (Last Half)—Asaki Duo—Grace DeWinters—"Excess Baggage"—Cook & Stevens—Raskin's Russians.

Orpheum (First Half)—Nick Verga—Williams & Mitchell—Grace DeWinters—Raskin's Russians—Will & Mary Rogers—Johnson, Howard & Lizette. (Last Half)—Wm. Morris—Ferguson & Sunderland—Rawls & Von Kaufman—Lillian Watson—Six Royal Hussars—Gliding O'Mearas.

Victoria (First Half)—Asaki Duo—Fennell & Tyson—Anger & King Sisters—Notorius Delphine—Dan Casey—Gliding O'Mearas. (Last Half)—Adams & Mangle—Majson & Cole—Dawson, Browning & Dallas—Chas. & Sadie McDonald—Robinson's Baboons.

BROOKLYN.

Bijou (First Half)—Adams & Mangle—Murphy & Klein—Lane & Smith—Bawles & Von Kaufman—Temple Four—Zeno, Jordan & Zeno. (Last Half)—The Skatelles—Brown & Tribble—Hobson & Beatty—Wm. Pinkham & Co.—Bobbe & Nelson—Leo Zarrell Duo.

DeKalb (First Half)—The Norvellos—Hunter & Godfrey—Evelyn Cunningham—C. & S. McDonald—John & Mae Burke—Knapp & Cornella. (Last Half)—Overholt & Young—Jeanette Childs—"The Right Man"—Al Fields & Co.—Bell Thaser Bros.

Warwick (First Half)—Mahoney & Auburn—Master Paul & Hall—"The Job"—Three Moriarity Sisters. (Last Half)—"Money or Your Life"—Will & Mary Rogers—Gardner's Maniacs.

Fulton (First Half)—The Zenaros—Herman & Henley—Jessie Hayward & Co.—Francis & Kennedy—Cook & Stevens. (Last Half)—Isabelle Sisters—Nick Verga—Lella Davis & Co.—Lew Cooper & Co.—Schepp's Comedy Circus.

Palace (First Half)—Flying Keelers—Ryan & Richfield—Dawson, Lanigan & Covert. (Last Half)—Collier & DeWilde—Florence Henry & Co.—Fenton & Green.

BOSTON, MASS.

Orpheum (First Half)—DeRenzo & LeDuo—Green & Miller—Johnny Dove—"Expansion"—"Chase & LaTour"—Beatty Fountain. (Last Half)—Hall & Guldion—Lipton's Monkeys—"Girl with Diamond Harp"—"The Molliecoddie"—Adrian—Penn Trio.

St. James (First Half)—Dorothy Roy—Harmon, Zahns & Dunne—"Regular Business Man"—Conroy & O'Donnell—Six Stylish Steppers. (Last Half)—Kramer & Cross—Dorothy Burton & Co.—John W. Ransome—DePace Opera Co.

BALTIMORE, MD.

Hippodrome—Clinton & Rooney—Weber & Elliott—Wm. McKay—Eddie Foyer.

FALL RIVER, MASS.

Bijou (First Half)—Penn Trio—"Girl with Diamond Harp"—"The Molliecoddie"—Adrian—Lipton's Monkeys. (Last Half)—Green & Miller—Johnny Dove—"Expansion"—Chase & LaTour—Six Stylish Steppers.

NEWARK, N. J.

Majestic (First Half)—Wm. Morris—Majson & Cole—Mitchell & Mitch—"Excess Baggage"—Andy Rice—Woodford's Dogs. (Last Half)—Lang & Green—Baby Roslyn & Sister—Gillmore & Brown—Ellmore & Carleton—Don Fulano.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Sadie Sherman—Fenton & Green—Great Santell. (Last Half)—Mahony & Auburn—Three Moriarity Sisters—Billy Swede Hall & Co.

PROVIDENCE, R. I.

Emery (First Half)—Dorothy Burton & Co.—DePace Opera Co.—John W. Ransome—Hall & Guldion. (Last Half)—Dorothy Roy—Eckhoff & Gordon—"Regular Business Man"—Conroy & O'Donnell.

SPRINGFIELD, MASS.

Broadway (First Half)—Hinkel & Mae—Eckhoff & Gordon—Ferguson & Sunderland—Kramer & Cross. (Last Half)—Harmon, Zahns & Dunne—"Beauty Fountain."

TORONTO, CAN.

Yonge Street—Burns & Foran—Regal & Mack—Lee & Cranston—"Melody Land"—Bell Boy Trio—Harvey DeVora Trio.

PANTAGES' CIRCUIT

CALGARY, CAN.

Pantages—"Bachelor Dinner"—The Prescotts—The Keuhns—Mennetti & Sidell—Albha Trio—Wilkins & Wilkens.

COLORADO SPRINGS, COLO.

Pantages—"Bon Voyage"—"Saint & Sinner"—The Cromwells—Miller Sisters—Brady & Mahoney.

DENVER, COLO.

Pantages—"Count & Maid"—Tom Edwards & Co.—Silber & North—Allen Stanley—Four Earles—Georgia Howard.

EDMONTON, CAN.

Pantages—Grubers Animals—Hampton & Shriner—"Song & Dance Revue"—Owen & Moore—Ward, Bell & Ward.

GREAT FALLS, MONT.

Pantages (Dec. 24-25)—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Beatrice McKenzie—Johnny Singer & Girls.

KANSAS CITY, MO.

Pantages—"Follies DeVogue"—Sully Family—Three Moris—Trevitt's Canines—Lacy, Shannon & Davis.

LOS ANGELES, CAL.

Pantages—Rigoletto Bros.—Jarvis Serenaders—Ash & Shaw—Larson & Wilson—Buhla Pearl—Riggs & Ryan.

MINNEAPOLIS, MINN.

Pantages—Winston's Seals—Canfield & Cohen—Homer & Dubard—Francis & Nord—Lawrence Johnston—Eileen Fleury.

OAKLAND, CAL.

Pantages—Four Casters—Gillraj's Dancers—Paul Pedrini & Monks—Doris Lester Trio—Harry Johnson—Strand Trio.

OGDEN, UTAH.

Pantages—Four Holloways—Julia Curtis—Jack Mack & Co.—Van Cello—Willard—Cook & Lorens.

PORTLAND, ORE.

Pantages—Zira's Leopards—Johnson Dean Revue—Mumford & Thompson—Four Readings—Jos. K. Watson—Herbert Brooks & Co.

SAN DIEGO, CAL.

Pantages—Wilson's Lions—Lord & Fuller—Parsons & Irwin—"Fireside Reverie"—Wilson Brothers.

SALT LAKE CITY, UTAH.

Pantages—"Dream of Orient"—The Youngers—Musical LaLuxe Four—Goldberg & Wayne—"All Wrong"—Hoey & Lee—Claudia Coleman.

SPOKANE, WASH.

Pantages—"Bride Shop"—Senator Murphy—Jack Kennedy & Co.—Walters Sisters—Rodrigues.

SEATTLE, WASH.

Pantages—Wilson's Lions—Marjorie Lake & Co.—Burke Touhy & Co.—Erna Antonio Trio—Grindell & Esther.

SAN FRANCISCO, CAL.

Pantages—Hong Kong Mysteries—"Revue DeVogue"—McBennett & Wallace—Frank Bush—Martyn & Florence—Nan Gray.

TACOMA, WASH.

Pantages—Gash Sisters—"Cycle of Mirth"—Naynon's Birds—Van & Carrie Avery—Bill Pruitt—Byal & Early.

VANCOUVER, CAN.

Pantages—Finlay & Hill—Alice Hamilton—Geo. Primrose & Minstrels—Jan Rubini—Marlett's Marionettes—"Well, Well, Well."

VICTORIA, CAN.

Pantages—"Courtroom Girls"—Chauncey Monroe Co.—Marie Lavarre—Hill & Ackerman—Burns & Lynn—Jackson & Wahl.

WINNIPEG, CAN.

Pantages—Billy King & Co.—Raymond & Caverly—Hilton & Lazar—Steiner Trio—Countess Verona.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Orben & Dixie—Miller, Packer & Seiz—"Corn Cob Cutups." (Last Half)—Stanley, Gallini & Co.—Earl & Curtis Co.—Victor's Musical Melange.

Poli (First Half)—Wellington & Sylvia—Jack McCauliffe—Rawson & Claire—Gallarini Sisters—Yacatan. (Last Half)—Paul Brady—Fenwick Girls—Tom Brown's Highlanders—Frank Dobson—Three Willie Bros.

HARTFORD, CONN.

Palace (First Half)—Fenwick Girls—Tom Brown's Highlanders—Frank Dobson—Gillette Monkeys. (Last Half)—Juno Salmo—Frances Dyer—Rawson & Clair—Kennedy, Sheridan & Day.

Poli—Stanley, Gallini & Co.—Frances Williams & Co.—Victor's Musical Melange. (Last Half)—Newell & Most—Arthur Whitelaw.

NEW HAVEN, CONN.

Bijou (First Half)—Barnes & Robinson—Three Willie Bros. (Last Half)—Harms Trio—Joe & Vera White—Grace Hazzard—Yacatan.

SPRINGFIELD, MASS.

Palace (First Half)—Elrey Sisters—Joe & Vera White—"Congressman Kitty"—Arthur Whitelaw—Duquesne Comedy Four—"The New Model." (Last Half)—Gillmore & Castle—"The Clock Shop"—Murphy, Van & Kenyon—Gallarini Sisters.

SCRANTON, PA.

Poli (First Half)—Turner & Grace—Wilbur Held—Maxwell Quintette—Morgan & Parker—Stampede Riders. (Last Half)—Garcetti Bros.—Mason & Gwynne—Zelaya—Tooney & Norman—"Colour Gems."

WILKES-BARRE, PA.

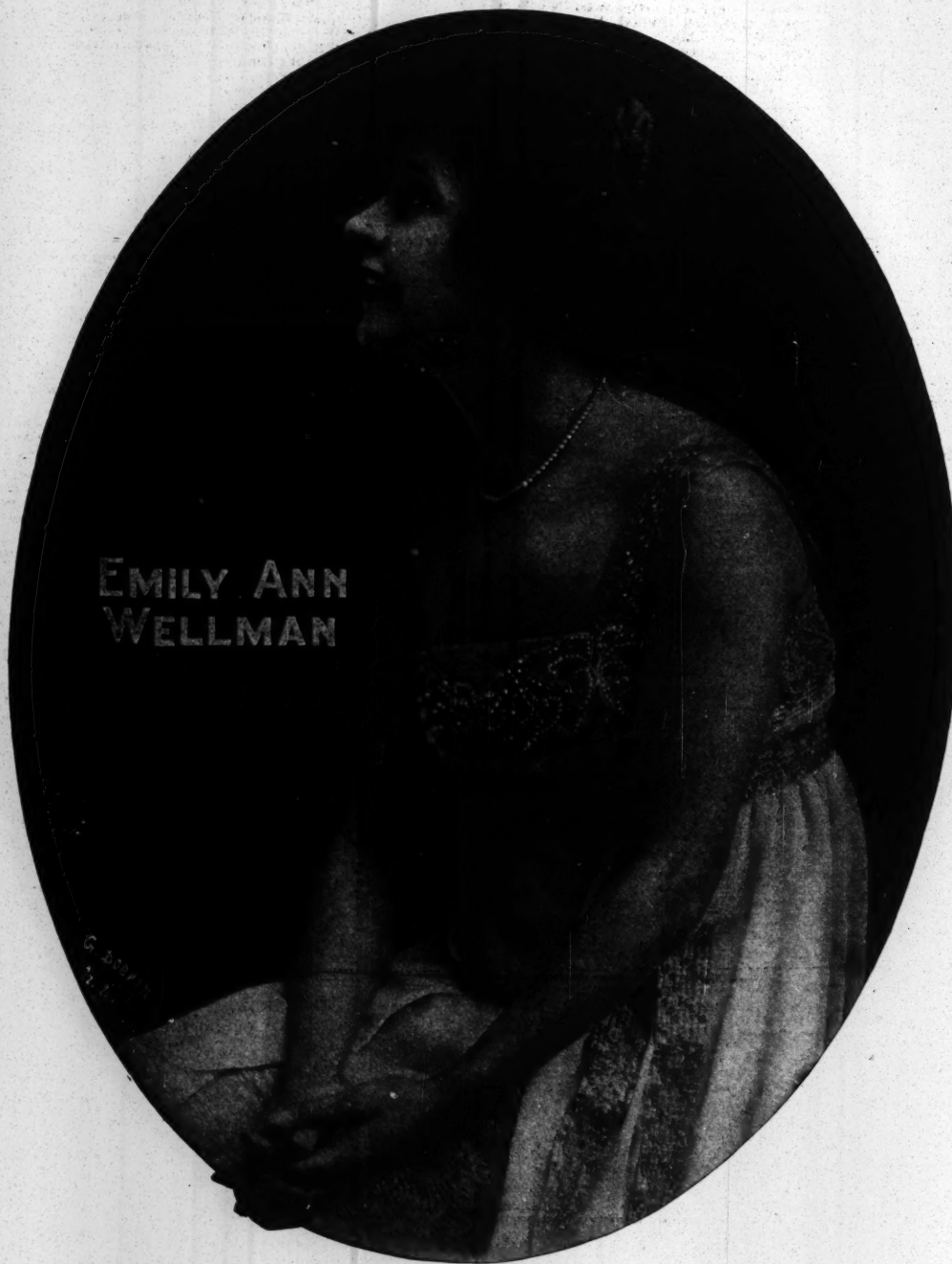
Poli (First Half)—Garcetti Bros.—Mason & Gwynne—Zelaya—Tooney & Norman—"Colour Gems." (Last Half)—Turner & Grace—Wilbur Held—Maxwell Quintette—Morgan & Parker—"Stampede Riders."

WORCESTER, MASS.

Poli (First Half)—Harms Trio—Newell & Most—Frances Dyer—A. Seymour, Brown & Co. (Last Half)—Jack McCauliffe—"Congressman Kitty"—Duquesne Comedy Four—Gillett's Monkeys.

Plaza (First Half)—Haseltines—

Season's Greetings



OFFERING THE FLASH DRAMA

"The Young Mrs. Stanford"

DIRECTION—HARRY WEBER

Routes Must Reach This Office Not Later Than Saturday DRAMATIC AND MUSICAL

Adams, Maude—Kingston, Can., 19; Hamilton, 20-21; London, 22; Chicago, Ill., 24-Indef.

"Arabian Nights"—Colonial, Boston, 17-23; "Broadway After Dark"—La Harpe, Ill., 19; Lewistown, 20; Abington, 21; Bushnell, 22; Caxton, 23; Mt. Sterling, 24; Quincy, 25.

"Blind Youth"—Republic, 17-22.

"Business Before Pleasure"—Etinge, New York, Indef.

"Barrie Plays"—Hollis, Boston, 17-22.

"Boomerang"—Garlick, Phila., 17-23.

Barrymore, Ethel—Washington, D. C., 17-22.

"Brat, The"—Colonial, Chicago, Indef.

"Cheer Up"—Hippodrome, Indef.

"Come Out of the Kitchen"—Powers, Chicago, Indef.

"Chu Chin Chow"—Manhattan O. H., Indef.

"Country Cousin"—Gaiety, N. Y., 17-22.

"Cure for Curables"—Majestic, Boston, Indef.

"Chinese Lantern, The"—Little, Phila., Indef.

"Doing Our Bit"—Winter Garden, N. Y., Indef.

"De Luxe Annie"—Wilbur, Boston, 17-22.

"Everywoman"—Durham, N. C., 19; Salisbury, 20; Charlotte, 21-22; Birmingham, Ala., 25-26.

"Eyes of Youth"—Maxine Elliott's Theatre, Indef.

"Flo-Flo"—Cort, N. Y., Indef.

"Flame, The"—Cort, San Francisco, Cal., 17-22; Santa Rosa, 24; Petaluma, 25.

"Furs and Frills"—Plymouth, Boston, Indef.

"Girl Without a Chance" (East)—Cornwall, Ont., 25; Farnham, Quebec, 26; Ticonderoga, N. Y., 27; Plattsburg, N. Y., 28-29.

"Girl Without a Chance" (Coast)—Vancouver, B. C., 17-22.

"The Girl Without a Chance" (Western)—Pocatello, Idaho, 25; Ashton, 27; Blackfoot, 28; Dillon, Mont., 29; Phillipsburg, 31.

"A Good for Nothing Husband" (Eastern)—Suffolk, Va., 25; Scotland, N. C., 26; Kingston, 27; Newberne, 28; Wilmington, 29; Lumberton, 31.

"Gypsy Trail, The"—Plymouth, N. Y., Indef.

"Grass Widow"—Liberty, N. Y., 17-22.

"Have a Heart" (H. C. Savage, mgr.)—New Orleans, La., 16-22; Lake Charles, 23; Beaumont, 24.

"Have a Heart" (West)—Illinois Theatre, Chicago, 16-22; Milwaukee, Wis., 23-26.

"Her Regiment"—Knickerbocker, N. Y., Indef.

"Her Unborn Child"—Globe, Boston, Indef.

"Johnny Get Your Gun"—Cort, Chicago, Indef.

"Jack o' Lantern"—Globe, N. Y., Indef.

"King, The"—Cohan's, N. Y., Indef.

Kellar, John E., Co.—Calgary, Sask., Can., 20-22.

"Lombard, Ltd."—Morosco, N. Y., Indef.

"Leave It to Jane"—Longacre Theatre, Indef.

"Land of Joy"—Park, N. Y., Indef.

"Elevation"—Playhouse, N. Y., 17-22.

"Love o' Mike"—Studebaker, Chicago, Indef.

"Lord and Lady Algy"—

"Miss 1917"—Century, N. Y., Indef.

Mack, Andrew—Titusville, Pa., 19; Pittsburg, 25-Jan. 5.

"Madame Sand"—Criterion, N. Y., Indef.

"Maytime"—Shubert Theatre, Indef.

"Man Who Came Back"—Princess, Chicago, Indef.

"Masquerader, The" (R. W. Tully)—Booth, N. Y., Indef.

Mantell, Robt., Co.—Cincinnati, O., 17-22; Lexington, Ky., 24-26.

"Nothing But the Truth"—Adelphi, Phila., Indef.

"Naughty Wife, The"—Harris, N. Y., Indef.

"One Girl's Experience" (B)—Oskaloosa, Ia., 23; Cedar Rapids, 25.

"Oh, Boy"—Casino, N. Y., Indef.

"Oh, Boy"—La Salle, Chicago, Indef.

"Odds and Ends"—Bijou, N. Y., Indef.

"Over the Top"—48th St. Roof, N. Y., Indef.

W. B. Patton (Frank B. Smith, mgr.)—Waterloo, Ia., 18-25.

"Peter Ibbetson"—Standard, N. Y., 17-22.

"Passing Show of 1917"—Garlick, Chicago, Indef.

"Polly With a Past"—Belasco, N. Y., Indef.

"Pom-Pom," with Mitzi Hajos (H. W. Savage)—Columbia Theatre, San Francisco, Cal., 17-29.

"Pipes o' Pan"—Hudson Theatre, N. Y., Indef.

"Pals First"—His Majesty's Theatre, Montreal, Can., 17-24.

"Rambler Rose" (Chas. Frohman, mgr.)—Boston, Mass., 24-Jan. 12.

"Rainbow Girl"—Forrest, Phila., 17-22.

Skinner, Otis (Chas. Frohman, mgr.)—Cleveland, O., 24-29.

"Tailor Made Man"—Cohan & Harris, Indef.

"Tiger Rose"—Lyceum, N. Y., Indef.

"Turn to the Right"—Tremont Theatre, Boston, 17-21.

"Twin Beds"—Montauk, Brooklyn, 17-22.

"Uncle Tom's Cabin" (Wm. Kibbe)—Osceola, Ia., 19; Clarinda, 25.

"Upstairs and Down"—Park Sq., Boston, Mass., Indef.

"What's Your Husband Doing?"—39th St., N. Y., Indef.

"Wanderer, The"—Boston Opera House, Boston, Indef.

Wilson, A. H.—Richmond, Va., 25-26; Hampton Soldiers' Home, 27; Newport News, 28; Norfolk, 29.

Washington Sq. Players—Comedy, N. Y., Indef.

"Why Marry"—Cohan's Grand, Chicago, 17-22.

"You're in Love"—Chestnut St. O. H., Phila., 17-22.

"Yes or No"—48th St., Indef.

STOCK

Auditorium Players—Malden, Mass., Indef.

Alcazar Players—San Francisco, Indef.

Austin, Mildred, Musical Comedy (Star)—Louisville, Ky., Indef.

ROUTE LIST

Aborn Opera Co.—Pittsburgh, Pa., Indef.

Alhambra Players—Alhambra Theatre, York, Pa., Indef.

Baker Stock Co.—Portland, Ore., Indef.

Bunting, Emma, Stock Company—Grand Opera House, San Antonio, Tex., Indef.

Bishop Players—Oakland, Cal., Indef.

Blaine's James, Players—Saskatoon, Can., Indef.

Burnes, Melville—Northampton, Mass., Indef.

Bradley & Earl Stock Co.—Strand, San Antonio, Tex., Indef.

Byers, Fred, Co.—Holdrege, Neb., 17-23.

Cooper Baird Co.—Zanesville, O., Indef.

Crown Theatre Stock Co. (T. W. Rowland, Sr.)—Chicago, Indef.

Cutter Stock Co.—Oneonta, N. Y., 17-23.

Chicago Stock Co. (C. H. Roskam, mgr.)—Lewiston, Me., 17-22.

Dominion Players—Winnipeg, Manitoba, Can., Indef.

Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., Indef.

Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., Indef.

Dubinsky Bros.—St. Joseph, Mo., Indef.

Dubinsky Bros.—Kansas City, Indef.

Enterprise Stock Company (Norman Hillyard, mgr.)—Chicago, Indef.

Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., Indef.

Emerson Players—Lawrence, Mass., Indef.

Elbert & Getchell Stock—Des Moines, Ia., Indef.

Earle, Ira, Stock—Waco, Tex., Indef.

Edwards, Mea, Players—Bath, N. Y., 17-22.

Felder, Frank, Stock—Elmira, N. Y., Indef.

Fifth Ave. Stock—Fifth Ave., Brooklyn, Indef.

Gordinier Bros., Stock—Ft. Dodge, Ia., Indef.

Grand Theatre Stock Co.—Tulsa, Okla., Indef.

Glaser, Vaughn, Stock—Detroit, Mich., Indef.

Holmes, W. Hedge—Troy, N. Y., Indef.

Howard, George, Stock Co.—Vancouver, B. C., Can., Indef.

Hippodrome Stock Co.—Hippodrome, Oakland, Cal., Indef.

Jewett, Henry, Players—Copley, Boston, Indef.

Kenyon Stock Co. (Ferry L. Bott, mgr.)—Kenyon, Pittsburgh, Indef.

Knickerbocker Players—Philadelphia, Indef.

Katzes, Harry, Stock—Salem, Mass., Indef.

Krueger, M. P.—Wilkes-Barre, Pa., Indef.

Lakeside Musical Comedy Co.—Denver, Colo., Indef.

Lieb, Harris, Stock Co.—Wilson, Chicago, Indef.

Lewis, Jack X., Stock (Jack X. Lewis, mgr.)—Chester, Pa., Indef.

Liberty Players—Strand, San Diego, Cal.

Lille, Ed, Clark, Stock—Chester, Pa., Indef.

Levy, Robt.—Lafayette, N. Y., Indef.

Levy, Robt.—Washington, D. C., Indef.

Miller & Ball Stock Co.—Steuenville, O., Indef.

Moses & Johnson Stock—Paterson, N. J., Indef.

MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., Indef.

Modern Players—Pabst, Milwaukee, Wis., Indef.

Marcus Musical Stock Co.—New Bedford, Mass., Indef.

Morosco Stock—Los Angeles, Indef.

Mills, E. C.—Oklahoma, Okla., Indef.

Marks Bros. Stock Co.

Niggemeyer, C. A.—Minneapolis, Minn., Indef.

Orpheum Players (Geo. Ebey, mgr.)—Oakland, Cal.

Orpheum Stock Co.—Orpheum, Newark, N. J., Indef.

Oliver, Otis, Players—El Paso, Tex., Indef.

Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., Indef.

O'Neill, Wm.—Manchester, N. H., Indef.

O'Hara-Warren-Hathaway—Brooklyn, Indef.

O'Connell, J. F., Stock—Haltfax, N. S., Indef.

Poli Stock—Bridgeport, Conn., Indef.

Packard-Jay—Jersey City, N. J., Indef.

Phelan, E. V.—Lynn, Mass., Indef.

Shannon Stock Co.—Richmond, Ky., wk. 24.

Shubert Stock—St. Paul, Minn., Indef.

Somerville Theatre Players—Somerville, Mass., Indef.

Spooner, Cecil, Stock—Grand Opera House, Brooklyn, Indef.

Sites-Emerson Co.—Lowell, Mass., Indef.

Sites-Emerson Co.—Haverhill, Mass., Indef.

Van Dike & Baton Stock (F. Mack, mgr.)—Joplin, Mo., Indef.

Vollman, E. H., Stock—Stockton, Cal., Indef.

Vollman, Salt Lake City, Utah, Indef.

Williams, Ed., Stock—Kokomo, Indef.

Wilkes' Players—Seattle, Wash., Indef.

Wilson, Tom—Lyric, Butler, Ind.

Wallace, Morgan, Stock—Sioux City, Ia., Indef.

Willard, Fred, Stock—White Plains, N. Y., Indef.

INTERNATIONAL CIRCUIT

Attractions for the Week of December 23

"Buster Brown"—Orpheum, Philadelphia.

"Bringing Up Father"—Cleveland.

"Daughter of the Sun"—Pittsburgh.

Griffith, Hypnotist—Milwaukee.

"Hans and Fritz"—Louisville.

"Her Unborn Child"—Columbus.

"Honolulu Lou"—Nashville.

"Lure of the City"—National, Chicago.

"Little Girl in a Big City"—Worcester.

"Mutt and Jeff"—Omaha, 23-26; Lincoln, 27; St. Joseph, 28-29.

"Millionaire's Son and the Shop Girl"—Detroit.

"One Girl's Experience"—Imperial, Chicago.

"Peg o' My Heart"—St. Louis.

"Pretty Baby"—Indianapolis.

"Story of the Rosary"—Lexington, N. Y.

"Turn Back the Hours"—Peoria, 23-26.

"Thurston"—Kansas City.

"Which One Shall I Marry"—Buffalo.

BURLESQUE

Columbia Wheel

Al Reeves—Gayety, Toronto, Ont., 17-22; Gayety, Buffalo, 24-29.

Ben Welch—Gayety, Montreal, Can., 17-22; Empire, Albany, 24-29.

Best Show in Town—Casino, Brooklyn, 17-22; Empire, Newark, N. J., 24-29.

Bowers—Gayety, Washington, 17-22; Gayety, Pittsburgh, 24-29.

Burlesque Revue—Gayety, Pittsburgh, 17-22; Star, Cleveland, 24-29.

Burlesque Wonder Show—Star, Cleveland, 17-22; Empire, Toledo, O., 24-29.

Bon Tons—People's, Philadelphia, 17-22; Palace, Baltimore, 24-29.

Behman Show—Colonial, Providence, 17-22; Casino, Boston, 24-29.

Broadway Frolics—Star and Garter, Chicago, 17-22; Gayety, Detroit, 24-29.

Bostonians—Casino, Philadelphia, 17-22; Hurlig & Seamon's, New York, 24-29.

Follies of the Day—Cohan's, Newburg, 17-19; Cohan's, Poughkeepsie, 20-22; Miner's Bronx, New York, 24-29.

Golden Crooks—Columbia, New York, 17-22; Casino, Brooklyn, 24-29.

Hello American—Gayety, Buffalo, 17-22; Corinthian, Rochester, 24-29.

Harry Hastings—Open 17-22; Orpheum, Paterson, 24-29.

Hip, Hip, Hoorah—Miner's Bronx, New York, 17-22; Empire, Brooklyn, 24-29.

Howe, Sam—Grand, Hartford, Conn., 17-22; Jacques', Waterbury, Conn., 24-29.

Irwin's Big Show—Majestic, Jersey City, 17-22; People's, Philadelphia, 24-29.

Liberty Girls—Hurlig & Seamon's, New York, 17-22; open 24-29; Orpheum, Paterson, 31-Jan. 5.

Majestic—Gayety, Omaha, 17-22; Gayety, Kansas City, Mo., 24-29.

Merry Rounders—Columbia, Chicago, 17-22; Berchell, Des Moines, Iowa, 23-27.

Million \$ Dolls—Gayety, St. Louis, 17-22; Columbia, Chicago, 24-29.

Mollie Williams—Orpheum, Paterson, 17-22; Majestic, Jersey City, 24-29.

Marion's, Dave—Berchell, Des Moines, Ia., 18-20; Gayety, Omaha, Neb., 24-29.

Majors of America—Lyric, Dayton, 17-22; Olympic, Cincinnati, 24-29.

Oh, Girl—Empire, Brooklyn, 17-22; Park, Bridgeport, 27-29.

Puss Puss—Bastable, Syracuse, 17-19; Lumberg, Utica, 20-22; Gayety, Montreal, Can., 24-29.

Roseland Girls—Gayety, Kansas City, 17-22; Gayety, St. Louis, 24-29.

Rose Sydel's—Casino, Boston, 17-22; Columbia, New York, 24-29.

Step Lively—Park, Bridgeport, 20-22; Colonial, Providence, 24-29.

Star & Garter—Jacques', Waterbury, Conn., 17-22; Cohan's, Newburg, N. Y., 24-26; Cohan's, Poughkeepsie, 27-29.

Sporting Widows—Hurlig & Seamon's, New York, 17-22; Empire, Brooklyn, 24-29.

Social Males—Olympic, Cincinnati, 17-22; Star and Garter, Chicago, 24-29.

Sight Seers—Corinthian, Rochester, 17-22; Bastable, Syracuse, 24-26; Lumberg, Utica, 27-29.

Sam Sidman—Gayety, Detroit, 17-22; Gayety, Toronto, Ont., 24-29.

Spiegel's Review—Empire, Toledo, 17-22; Lyric, Bridgeport, 24-29.

Some Show—Gayety, Boston, 17-22; Grand, Hartford, Conn., 24-29.

Twentieth Century Males—Empire, Albany, 17-22; Gayety, Boston, 24-29.

Watson's Beef Trust—Empire, Newark, 17-22; Casino, Philadelphia, 24-29.

American Wheel

American—Star, St. Paul, 17-22; Duluth, 23; open 24-29; Century, Kansas City, 31-Jan. 5.

Army and Navy Girls—Orpheum, New Bedford, 17-19; Worcester, Worcester, 20-22; Olympic, New York, 24-29.

Aviators—Open 17-22; Lyceum, Columbus, 24-29.

Auto Girls—Gayety, Brooklyn, 17-22; Warburton, Yonkers, N. Y., 24-26; Hudson, Schenectady, 27-29.

Broadway Belles—Binghamton, N. Y., 17-18; Oswego, 19; Niagara Falls, 20-22; Garden, Buffalo, 24-29.

Biff, Bing, Bang—Victoria, Pittsburgh, 17-22; Penn Circuit, 24-29.

Cabaret Girls—Gayety, Philadelphia, 17-22; Majestic, Scranton, Pa., 24-29.

Charming Widows—Holyoke, 17-19; Springfield, 20-22; Howard, Boston, 24-29.

Darlings of Paris—Empire, Chicago, 17-22; Fort Wayne, 23; Majestic, Indianapolis, 24-29.

Follies of Pleasure—Olympic, New York, 17-22; Gayety, Philadelphia, 24-29.

Forty Thieves—Gayety, Baltimore, 17-22; Trocadero, Philadelphia, 24-29.

French Frolics—Majestic, Scranton, 17-22; Armory, Binghamton, 24-25; Oswego, 26; Niagara Falls, 27-29.

Gay Morning Glories—Open 17-22; Gayety, Kansas City, 24-29.

Grown Up Babies—Grand, Akron, 20-22; Empire, Cleveland, 24-29.

Girls from Follies—Century, Kansas City, 17-22; Standard, St. Louis, 24-29.

Girls from Joyland—Gayety, Minneapolis, 17-22; Star, St. Paul, 24-29.

Girls from Happyland—Grand, Trenton, 19-22; Gayety, Baltimore, 24-29.

Hello Girls—Howard, Boston, 17-22; New Bedford, 24-26; Worcester, 27-29.

Innocent Maids—Savoy, Hamilton; Cadillac, Detroit, 24-29.

Jolly Girls—Wilkes-Barre, 19-22; Empire, Hoboken, 24-29.

Lid Lifters—Lyceum, Columbus, 17-22; Court, Wheeling, W. Va., 24-26; Grand, Akron, O., 27-29.

Lady Buccaneers—Penn Circuit, 17-22; Grand, Trenton, N. J., 27-29.

Mischief Makers—Star, Toronto, Ont., 17-22; Savoy, Hamilton, Ont., 24-29.

Military Maids—Park, Youngstown, 20-22; Victoria, Pittsburgh, 24-29.

Monte Carlo Girls—Garden, Buffalo, N. Y., 17-22; Star, Toronto, Ont., 24-29.

Mill-a-Minute Girls—Empire, Hoboken, N. J., 17-22; Star, Brooklyn, 24-29.

Oriental—Standard, St. Louis, 17-22; Englewood, Chicago, 24-29.

Pacemakers—Warburton, Yonkers, N. Y., 17-19; Hudson, Schenectady, 20-22; Holyoke, Mass., 24-26; Springfield, 27-29.

Pat White's—Empire, Cleveland, 17-22; Erie, Pa., 24-25; Ashtabula, O., 26; Park, Youngstown, 27-29.

Parisian Fillets—Trocadero, Philadelphia, 17-22; South Bethlehem, 24; Easton, 25; Wilkes-Barre, 26-29.

Review of 1918—Star, Brooklyn, 17-22; Gayety, Brooklyn, 24-29.

Record Breakers—Gayety, Chicago, 17-22; Gayety, Milwaukee, 24-29.

Social Follies—Cadillac, Detroit, 17-22; Gayety, Chicago, 24-29.

Some Babies—Gayety, Milwaukee, 17-22; Gayety, Minneapolis, 24-29.

Speedway Girls—Majestic, Indianapolis, 17-22; Terre Haute, Ind., 23; open 24-29; Lyceum, Columbus, 31-Jan. 5.

Tempters—Englewood, Chicago, 17-22; Empire, Chicago, 24-29.

PENN CIRCUIT

Monday—New Castle, Pa.

Tuesday—Johnstown, Pa.

Wednesday—Altoona, Pa.

Thursday—Harrisburg, Pa.

Friday—York, Pa.

CIRCUS AND WILD WEST

Shipp & Feltus—En route through South America. Address us at Rivaldavia 835, Buenos Aires, Argentina.

TABLOIDS

Fales, Chas. T., Comedy Co.—Greer, S. C., 17-22.

Hale, Jessie, Co.—Gage, Okla., 18-22.

"Isle of Roses"—Houston, Tex., 17-Jan. 12.

Lord & Vernon—Gem, Little Rock, Ark.-Ind.

Zarrow's American Girls (Mrs. H. D. Zarrow, mgr.)—Northfork, W. Va., 17-22.

Zarrow's Zig Zag Town Girls (Jack Fuquay, mgr.)—Bluefield, W. Va., 17-22.

Zarrow's Little Bluebird Co. (Jack Grant, mgr.)—Washington, Pa., 17-22.

Zarrow's Variety Review (Art McConnell, mgr.)—Grafton, W. Va., 17-22.

Oh! Johnny, Oh! (Floyd King, mgr.)—Lansford, Pa., 19; Shenandoah, 20; South Bethlehem, 21-22.

"Oh! Johnny, Oh!" (Western—Jno. T. Fisher, mgr.)—Des Moines, Ia., 19; Omaha, Neb., 20-22.

MISCELLANEOUS

Adams, James—Floating Theatre, Elizabeth City, N. C., Indef.

Bragg & Bragg Show—Southbury, Conn., 17-22.

Mysterious Smith Co. (A. P. Smith, mgr.)—Grand Junction, Colo., 19-20; Delta, 21-22; Montrose, 24-25.

Packwa, Hypnotist—Chicago, Ill., 17-22.

Ricton's Show—Montezuma, Ind., 10-15; Clinton, 17-22.

MINSTRELS

Anderson's, C. E., Lady Minstrels—Atlanta, Ga., 19; Knoxville, Tenn., 20; Lexington, Ky., 21; Evansville, Ind., 22.

Ceburns, J. A.—Tallahassee, Fla., 19; Lake City, 20; Gainesville, 21; Brooksville, 22.

Felds, A. G., Minstrels—Columbus, O., 18-24; Dayton, 25-26.

Lowery's Greater Minstrels—Brooklyn, Ia., 19; Knoxville, 20; Des Moines, 21-22.

COMMONWEALTH ELECTS

The New Commonwealth Opera Company got a flying start last week when its first meeting of directors was held. John Philip Sousa was elected president; DeWolf Hopper, first vice-president; Sylvio Hein, second vice-president; Raymond Hitchcock, treasurer, and C. R. LeMassena, secretary. W. G. Stewart, at present resident director of the Hippodrome, was officially named general director of the new organization, and he will soon begin to select singers and arrange a repertoire for the first season. Mr. Hitchcock has offered the company the use of his newly acquired theatre, the Fulton, in which try-outs will be held in the future. The offices of the company will also be located in this building. Besides the election of the above-named officers, the meeting also named George Hamlin to complete the quota of fifteen directors, the others being Tyrone Power, Harry Rowe Shelley, Romualdo Sapio, Richie Ling, Philip Spooner, Van Rensselaer Wheeler, Clarence Fullerton, H. S. Hechheimer and Jacques Pierre, in addition to the officers above named. The Constitution and By-Laws were presented and approved by the directors.



JULIAN



ELTINGE

Who has received hundreds of letters from motion picture exhibitors congratulating him on his excellent work and drawing powers in that profession.

Through their encouragement Mr.

Eltinge has decided to remain in pictures indefinitely. Mr. Eltinge has held an enviable position as a stage star for many years and his marvelous success in the movies is not to be wondered at.



CITY

After the orchestra had rendered an overture, the show was opened by Kale and Coyne, two comedy jugglers, one of whom does bits of nonsense that just fit in right. They juggle everything from balls to screens and guns with ease. The eccentric does several stunts in tumbling, while the other is doing difficult tricks in juggling.

Then comes Lowe and the Sperling Sisters, a singing and dancing act of real merit. They open with a triple, and go into a number of specialty songs and dances. Their medley numbers are well arranged and they finish to a good sized hit. They were allowed off only after they had taken six bows.

The third act on the bill was Henry Horton and company in a sketch that is full of bright comedy lines, and well acted. The story deals with a young couple who are in love, but who can't get married because the girl refuses to marry while her father is alive. The girl is always raving about her dead mother, and when her father tells her he is going to marry the mother of her sweetheart, there's the devil to pay. However, all is finally explained and the young couple go out to be married, while the old man makes arrangements for his own wedding on the morrow. The piece is well written and played, and scored one of the comedy hits of the bill.

The program was split here by the sixth episode of the "Retreat of the Germans," the official British pictures of the battle of Arras.

The vaudeville part of the bill was then started again by Housh and Lavelle, in a skit called "Inspiration." A young couple, newly married, are stranded in the deserts of Arizona, because the husband is looking for inspiration for his songs. The line of talk is snappy and well handled. The singing of the man is good, and the sousé take-off by the girl, though not pleasing, is well done. They were well received.

Caryll and Flynn came next and, with their high-class singing act gave much needed relief from the comedy acts. Their voices blend well and their numbers are well arranged, the double version of their last song being very pretty. They took five bows, and might have responded to an encore had they wished to.

"Intelligence," an unusual mind-reading act, was on in the sixth position. The act carries two women and a man. One of the women answers questions, while the other plays any selections asked for. The man works down in the audience, calling on people to give titles and questions. The act is a novelty, inasmuch as the women guess the question voluntarily. The audience was not skeptical, and this made the work of the women much easier. They went over for a good sized hit, and left the audience mystified as to their methods.

In number seven spot was Jim and Anna Francis, two eccentric dancers and singers. The woman is a comedienne of a peculiar type, and her way of putting over her lines got the audience from the start. The man does two eccentric dances that were well put over and paved the way for an eccentric dance by the woman. Her rendition of a popular war novelty number was good, and she was easily the feature of the act. For an encore, they play on a whistle and jew's harp, and the way they had the audience going they might have kept playing indefinitely.

The last act was the De DeMarlos, two contortionists. The man opens the act with several stunts used by all contortion acts and, after several tricks, the woman comes out and sings a number that could not be heard beyond the tenth row. There is no need for this number, and it could be eliminated without hurting the act. The man then does a neat stunt, twisting his legs around his head, and balancing himself on a number of empty cans that he piles up on the table. The woman does a dance also, in which she wears a costume that is too much abbreviated, and which does not help the act, rather detracting from it. The man then does some trapeze work, while the woman does several stunts that are good. The act pleased, and if the numbers mentioned were eliminated would be a much bigger hit. S. K.

VAUDEVILLE REVIEWS

(Continued from page 12 and on page 35)

FIFTH AVENUE

An enthusiastic audience filled this house at the opening show on Monday.

Ernie Potts and Company, three men and a woman, opened the bill. They started with a showy exhibition of club swinging, at which they are very adept. Then two of the men gave a short boxing bout followed by wrestling. Then, in succession, two of the men did some bag punching, the second one of them keeping seven bags moving at one time. For a finish, the four punched bags. The act is well presented, the performers are experts in their line and they work quickly.

Warren and Frost, man and woman, in number two position, offered a pleasing turn made up of song and repartee. They opened in one with a medley, in which they sang alternate numbers, the woman rendering operatic selections and the man bits from Irish songs. The scene then went to two and they gave an imitation of a quarrel between a man and wife, the material used being bright and crisp repartee. They closed with a duet and were rewarded with hearty applause.

The Four Colored Harmony Kings scored one of the big hits of the bill. They gave four quartette numbers and the bass singer rendered "Old Black Joe." All of their songs were well liked and won hearty approval, but their best effort was their rendition of a yodel song for which they gave a chorus with calliope effect. It was remarkably well done and brought forth a storm of applause. The bass solo earned well deserved favor. These boys are clever performers and put their songs over with telling effect.

Harry Beresford and Company, two men and three women, were seen in the sketch, "Mind Your Own Business," which was well liked. The skit tells of a quarrel between a young married couple which causes the wife to go home to her parents, her husband following. The young woman's father determines to cure her and forthwith arranges with his wife to pretend to quarrel in the presence of their daughter. The ruse works splendidly and the young people settle their differences, when the old man finds himself "up against it" in reality as his wife believes he has presented a diamond brooch to another woman. All ends happily, however, when the old man convinces his wife that the brooch was bought for her as a birthday present.

Beresford, as the father, gave a capital performance. He is a finished actor and is sure to be artistic in anything he attempts. His support was fair.

McCormick and Irving, man and woman, have a very pleasing act composed of singing and dancing, and were so well liked that they were called upon to respond to an encore. They rendered six songs and danced twice, the latter being of the cabaret style. They have a pleasing stage presence, are graceful dancers and well deserved the approval accorded them.

Mabel Burke, always a favorite with the patrons of this house, won hearty applause for her illustrated song rendition.

"The Corner Store," a rural comedy playlet, with four men and three women in the cast, was presented in number seven position. It has little story, but that little tells of two rubes and a deacon courting a widow, the deacon winning out while the rubes are quarreling. It is a slap-stick comedy, and is crudely written. The finish is an old-fashioned barn dance.

Trovato, with his comedy and violin playing, was a pronounced hit, and was recalled several times and finally responded with an encore. He gave four complete numbers, besides his imitations of whistling sounds made by the audience.

Gladys Taylor, assisted by John Darby and Gertrude Gay, were seen in "Moonlight Caprice," an act made up of singing and dancing. The act opens with a special set in three with Darby and Miss Taylor doing a dance. Miss Gay follows with a song and also dances with Darby. Miss Taylor then gives a classic dance, her partners dance again, Darby gives a single and the trio finish with more dancing. Miss Taylor and Darby are graceful dancers and Miss Gray sings well. E. W.

AUDUBON

In spite of the non-arrival of the baggage of several of the acts, the show for the first half at this house went over nicely.

After a well played overture, it was opened by DeRenzo and LaDue, a team of gymnasts, who started things off with a bang. One of the men is made up as a clown, and his bits of business helped the turn along. They open using a regulation gymnasium bar and change to a long pole, on which they do several difficult stunts.

In number two position were Mills and Moulton, who, although they had a bad spot, got over nicely. Their skit concerns the efforts of a girl to save her brother from jail, and the mixup that ensues. The lines are bright, and the man, who is a real comedian, knows how to handle them. Their closing number is clever, and the only thing that spoiled them for a hit was the position they held.

The Russell Quintette, three men and two women, who sing and play, came after them. They open with the entire company singing, and then go into a number of double and solo numbers. The fellow who tries to be funny should cut out his hokum, as it did not go. He is not a comedian, and should stop trying to be one. The act was well liked, and had to respond to an encore.

The bill was split here by "The Retreat of the Germans at the Battle of Arras," a film showing the activities of the British at the front.

The vaudeville portion was then resumed by George Jesel, a nut comedian, who has real talent. His patter and songs got the audience, which was rather cold one, and, at the end, he had them laughing heartily. He should change his line of talk, as it has been heard in the neighborhood before, and detracts from his act.

The fifth spot was filled by a sketch called "Lincoln of the U. S. A." The act had to go on without scenery or costumes, due to the non-arrival of its baggage. The turn scored a big hit in spite of this. The story concerns a southern girl who tries to get a reprieve for her brother, who has been sentenced to be shot as a spy. She is successful, due to the intervention of President Lincoln. The sketch is well acted, and went over in fine style. The work of the man playing Lincoln is very good.

George Jesel came out again, to fill up a spot in the bill while the last act was getting ready to go on. This turn, too, was delayed by the non-arrival of its baggage on time, and, while they were trying to get ready, he filled in, and, it must be said, scored a bigger hit than when his turn was first presented.

After some delay, the last act, "The Melancholy Miss," went on. The act has been seen elsewhere under the name of "Miss Hamlet," and is a travesty on Shakespeare's famous play. It shows how it would be acted if he had written it today. The work of the members is excellent, and the chorus works without a hitch. The one who plays the king had to work without a costume, but that did not hinder the turn any. The bill was closed by "The Silent Man," a William S. Hart picture, for which the audience stayed. S. K.

EDNA MAY GETS HUSBAND'S MONEY

By the will of her late husband, Oscar Lewisohn, who died recently, Edna May receives \$125,000 outright and a life interest in his residuary estate, which is estimated at \$6,000,000. The only other bequests were \$500 to each of the servants who had been employed in the Lewisohn home for more than two years. According to the terms of the will, Edna May is to receive the interest of the residuary estate during her life, to use as she may see fit. She is permitted to dispose of the principal in her will. Edna May, Jesse Lewisohn, a brother, and Martin Vogel, a brother-in-law, are made executors.

"BABY CLOTHES" GETTING READY

"Baby Clothes," the newest skit from the pen of Ethel Clifton, is being put into shape for production.

AMERICAN

Business was good here Monday when a well arranged bill was presented.

The Isabelle Sisters opened with an instrumental and dancing act that put them in instant favor. They started off with a duet on violins that had a dance finish. Then one of them did a single, playing mandolin, and her sister followed with a violin solo, and they finished with another violin duet and dance. The girls do their dancing while playing the instruments, and dance with remarkable grace when one considers they play their own music. They are very attractive, and everything they do is well performed.

Tribble and Brown are a clever pair of black-face comedians, one of whom makes a capital wench. They have a good line of comedy talk, which they put over well, and from which they get many laughs. They have good voices and sing four songs well. They scored a success.

Brosius and Brown are two boys who do wonders on wheels. One works straight, and the other does the comedy, but they are equally clever in their work. They start their act with a few stunts on roller skates, which they soon discard and get to work on the wheels. The straight is first seen on a unicycle, and his partner follows on the same.

After this the straight gives a truly remarkable exhibition of trick bicycle riding. He makes four consecutive single swings on the handlebars, and follows with a triple swing. He also rides on the hind wheel of the machine, using the handlebars for a seat and pedaling with his body thrown forward. These are probably the most difficult of his feats, but his entire routine is excellent. The two then do some double riding, with the straight as top-mounter. For a finish the straight rides a unicycle, the seat of which is ten or twelve feet in the air. The comedian gets many laughs for his stunts. The act scored heavily.

"It Didn't Take the First Time" is a clever comedy skit as done by Will and Mary Rogers. In it they act the roles of a divorced couple, and their lines contain many sarcastic quips and bright retorts, which are delivered in just the right way to get the best out of them. It is a question which is the better at repartee, but, together, they make an excellent team, each being a good foil for the other. They finish with a song topped off with a jig by the girl. Much hearty applause was their well earned reward.

Those ever popular dancers, the Gliding O'Mearas, made their reappearance here and made one of the big hits of the bill. This couple rank among our best dancers and are always sure of approval. They gave three long dances, in which the waltz step played an important part, and at the finish Miss O'Meara received a big bunch of roses over the footlights.

Evelyn Cunningham gets a little away from the average woman singer in the matter of songs, her selections being numbers not frequently heard. They are, however, well suited to her, and she gets them over well. She renders four songs, in one of which she sings Cockney, Irish, French and Italian, doing all well. Miss Cunningham has a very pleasing personality, which draws her audience to her. An encore fell to her portion.

O'Brien Havel, assisted by Miss Valeska, was seen in his well known and well liked comedy skit, "Ticks and Clicks," which deals with a fake broker's office. O'Brien is as funny as ever, and his finish, where he slides off on his ear, brought its usual amount of laughs. Miss Valeska dances well.

Britt Wood, "The Boob and His Harmonica," stopped the show. Wood opens his act with a rube song, playing his own accompaniment on a banjo. He then plays various selections on a harmonica, running the gamut from syncopation to grand opera. For good measure he gives an eccentric dance. He is master of the harmonica and an exceptionally clever dancer. He was forced to respond to two encores.

The Sterling Rose Trio, two men and a woman, closed the bill with a fine exhibition of ring work, hand stands and other gymnastics.

The feature film was "The Silent Man," with William S. Hart as the Star. E. W.

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FAIR AND WARMER

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POTASH AND PERLMUTTER IN SOCIETY

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THE WAR WILL IMPROVE VAUDEVILLE

THAT the great war will have a beneficial effect on vaudeville is a fact which is not apparent at first thought, but which a little study of effects and conditions will demonstrate to be true. What loss the two-a-day suffers through the conflict is slight, and, in the opinion of many, not a loss but a gain.

The war has set up a new standard for vaudeville to follow in the years to come. Acts of the poor quality have been eliminated by public demand, for the better grade of stuff has been on the market more than ever before. This is due to the bad business in other lines of the theatrical business. Stars who could not travel with road shows on account of the impossibility of getting baggage cars have turned to the variety stage.

Better class entertainment than ever before is thus furnished to vaudeville patrons. Sarah Bernhardt, Lady Duff-Gordon and other stars known the world over have turned to it as the only place where they could achieve the results they desired. The dramatic stage has furnished the vaudeville profession with headliners innumerable. The sudden inactivity of cabarets has also given the two-a-day managers an opportunity to pick the choicest artists from this field.

Because of the general gloom which over-spreads a country in time of war, entertainment of a lighter sort is demanded by the people, and sketches and plays have therefore had to be of different and better style in order to please. Instead of the old-time melodrama, with its improbable situations and soliloquies, we now see the lighter side of life in the form of legitimate farce, musical comediettas, tabloids, travesties and skits especially written to allow a star to display the best in his power.

For the period after the war vaudeville can look forward to bright prospects. Those who come back from the front will make headliners of unprecedented drawing power. This will give an entirely new style of act to the industry, and that it will be one of value as entertainment is unquestioned.

These are the main things that vaudeville has gained, and will gain in future from the great conflict. On the other hand, what has it lost? Nothing but the foreign turns, and these are scarcely to be accounted a loss.

Instead of the dumb act or pantomime filled with unintelligible humor and crude by-play, we have a first-class American act which provides a hundred per cent more entertainment to the average theatregoer. Another vacancy caused by the war is that made by the disappearance of the foreign single singing comedienne, who sang English popular songs and tried for the risque and indecent in order to get the punch in her act. The privilege of traveling on the high seas has been denied to women of all professions just at present, and therefore the music hall artist is lost, but scarcely missed.

Her defection is usually supplied by the American singer, who gives her own songs, especially written for her by an American composer, who knows the audiences and knows the star's talents. This sort of composer usually furnishes a comedy gem, clean in story and lyrics and tuneful as to melody, out of which the singer makes a so-called "production."

WHERE we used to get the pantomimic juggling act, with its ineane comedy at the opening of a show, it is now the custom to present a flashy dancing or skating act. The foreign act, and its work with the rosined handkerchief, its stalling around in shirt-sleeves, is now a thing which is fortunately lost in the shuffle, and these discards will never be dealt. The second act of the typical show is a comedy skit which must keep the show at top speed with its song and dance or chatter.

The third act is the comedy skit of the bill, and this has to be well written and well acted in order to appeal to war-weary patrons. The laugh-getter or concert singer follows in the number four spot. Closing the first part is usually the heavily billed feature which is depended to draw at the box-office, and, after the intermission period

comes a sister or piano act, still keeping things at top speed. In the next spot comes the novelty act of the bill, and in the next to closing position we get the act that carries the brunt of the bill as far as applause, laughs, entertainment and holding the audience go. The average show usually finishes with the cooling or animal act.

THIS is an ideal bill for speed, but the war has added members from the concert stage, the opera and the circus, and these, especially the animal acts, are finding conditions different from their former field of endeavor. The big animal act is up against it when it comes to handling horses, seals or other big animals, as this sort of turn usually requires an entire car, a hard thing to obtain at this time.

For this reason the animal act is a sufferer, and about the only legitimate sufferer that vaudeville owns. This is one of the hardships worked in the profession by the war. Of course the war taxes and other increases to the cost of living make the path of the performer more difficult, but vaudeville does not suffer nearly as keenly as do the dramatic shows and musical comedies.

Vaudeville is not a commodity, but an entertainment, and, therefore, cannot be bought or sold like merchandise, but is taxed by the Government at the box-office. The attendance is of course affected in some theatres, and this is felt back stage, as it prevents raises in salaries and causes other discomforts to the performer.

In spite of these few hardships which the war has worked on vaudeville, the balance is on the side of benefit. The most far-reaching effect it has had is the addition of first-class home-made products which must have class. And in offering class to the public no manager can go wrong.

In the general business depression which came since the war, and which has extended to all branches of industry, vaudeville is probably the least sufferer of all. The people must have entertainment. We know they do not go to dramatic shows as often as they did. Whether this condition will improve or not is a matter still in doubt. The patronage is divided between motion pictures and vaudeville, and is greatly in favor of the latter.

A man in these times whose income is average must be sparing as far as amusement goes. He can afford to take no chances. Economic pressure forces the great mass of the people to pick and choose between their expenditures as never before. To buy only one thing is to go without another, and the question in the minds of every one seeking amusement is just which form gives the best and surest money returns.

One always takes a chance in going to a dramatic show. It may be poor, as there is no way of really knowing just what a show is like until one sees it. The critics may be all wrong on any particular show. Therefore a man buying tickets for a drama may have wasted his money, his evening, and still be unsatisfied. Even if the show is an unqualified hit it may not be to the taste of the individual man.

There is only one form of entertainment where a man is sure to get his money's worth. That is vaudeville. Whatever the bill, there is bound to be something to the taste of every one, and as the lower scale of prices prevails, the man whose spending power is limited takes the safest and surest thing and goes to a vaudeville show. He is certain that he will find something there to satisfy his yearning for enjoyment.

FOR this reason vaudeville need not worry about decreased patronage. As long as people spend money on entertainment at all, vaudeville will get the big crowds. And entertainment is a vital necessity for every one, however tight his finances may be.

ROCHESTER HOUSE CHANGES

The Avon Theatre, Rochester, will inaugurate a straight vaudeville policy beginning Christmas week. The house will be managed by J. H. McCarron.

FUTURE OF CIRCUS BUSINESS IN DOUBT

By FLETCHER SMITH

THE season just passed has been an eventful one in circus history. It has been full of surprises, and more surprises are in store ere the blue birds take wing in the spring.

What the future of the circus will be is problematical. Circus managers hope for the best, but the railroad situation is serious and it is a question whether circuses will not be classed by the Government as non-essentials and the railroads will refuse transportation.

Circus owners are doing nothing at present in fitting up for next season. All are waiting for the first of the year, when it is expected the railroad magnates will arrive at some decision. Circuses have felt the effects of the war this fall, as, for the first time in the history of circuses, all of the roads running from Washington south refused to haul circus trains. Carnivals also suffered, lost time and dates, and, in many cases, were obliged to close.

THE few circuses that were lucky enough to get south by way of Tennessee made some of the southern territory, and were stuck.

A big sufferer in this respect was Charles Sparks, of the Sparks show. One southern railroad refused absolutely to haul him north to his winter quarters in Salisbury, N. C., nor would it guarantee to move it north in the spring. Hence he went to Cincinnati for the winter. The Hagenback-Wallace and the Robinson show both closed early, as they could not secure movements in the south. Both, rather than take chances in the spring, wintered in the north, the former at West Baden and the latter at Peru, Ind.

The La Tena circus was the luckiest of all, as a fortunate contract with the Norfolk and Western road made it possible for them to get south as far as North Carolina and get back to winter quarters at Havre de Grace, Md., without any trouble. The Ringling and Barnum show, through the fact that the Ringlings are railroad owners, had an exception made in their case, and the shows made the stands contracted in the south.

THE Sun Bros. show went down south early, moved over the smaller roads in Georgia, and is still moving down in Florida. It will not close till January 5, when they will ship to Macon, Ga., as usual.

It was a prosperous season for all shows, 50 per cent better than last year, and only two shows closed, against five last year. The Cook Bros. show started out early and, with Frank J. Frink ahead, did good business in Pennsylvania. Against his wishes and judgment the show invaded the middle west, and starved to death. After a hard struggle and assistance from John F. Stowe, it was finally forced to close. The show went back to Trenton, N. J., and will go out in the spring on wagons.

The Coup and Lent show closed this season just a little later than it did the year before. It went out backed by non-showmen, of no experience, and with an expensive show and bad weather it could not keep moving, and gave up the ghost in Pennsylvania.

The real surprise of the season was the come-back of Andrew Downie and the La Tena show. Last year it closed suddenly and was shipped to winter quarters. Most showmen thought that was the end of it. But Downie never knows when he is whipped. He got busy, secured backing, and the show, with Bert Rutherford picking out the good spots, opened up as usual and from the start did a wonderful business. Every dollar Downie owed was paid before the last of June, and, barring a few weeks of bad business in Ohio, the show did not have a losing week.

Business on the Eastern Shore of Maryland, usually a death trail, was immense, the top being packed twice daily. He had the Carolinas and Virginia to himself, and literally mopped up. Nobody grudges him his good luck.

The Sparks show had a big season, and cleaned up in the east, as they had New England practically to themselves. They played them as they came, big and little.

Worcester, Mass., was the only big city in which they fell down. The Sun Bros. show beat them to Long Island, but they did good business a week behind them. The fall business in the south was big, and the show pulled into winter quarters at Carthage, Ohio, with a big winner.

THE success of Jess Willard with the Buffalo Bill show was a surprise to showmen. After the retirement of Edward Arlington, who, however, continued to route and railroad contract it, it made enough for Willard to get back his purchase price.

The Hagenback-Wallace show had bad luck for a time, owing to bad weather, and lost four stands in one week, commencing at Erie, Pa. The season was big for them, however, and with Charles Gollmar at the helm, next season great things are expected of it another year.

James Patterson is a bang up carnival man, but it takes a circus man to run a circus successfully. He bought the Gollmar show, and put it out over its old territory, making money in spots and having some bad territory. He closed early, and the show is now for sale. If no one buys it before spring he may send it out again.

Fred Buchanan makes money every season with the Yankee Robinson show, and this was his banner season. He digs up new territory, is not afraid to railroad his show, and doesn't tarry long in bad spots. He is a busy man just now, trying to convince the powers that be that circuses should be hauled as usual next spring.

Jerry Mongivan and Bert Bowers did not meet with the expected success with the John Robinson title, and it is reported that the show will be reduced in size for next season. Rumor also has it that each man will take out a show of his own in the spring.

The old-timer Gentry show, as usual, drew the children and the parents in droves, and Messrs. Newton and Austin cleaned up. Their business in the big cities was immense.

Henry B. Gentry surprised his friends with his management of the Sells-Floto show, and it was a big winner on the season. In fact, the show this season made more money than it ever did before. The same is true of Al. G. Barnes, with his wild animal show.

The paradeless Sun Bros. show this season followed Harry Mann's advice and kept out of Michigan, dug up new territory, and it is the biggest season for them in the history of the show. It put in two weeks on Long Island, and actually turned people away. It also did well in Pennsylvania. Again this year it has Florida all to itself. Contrary to rumors, the show will go out again next season.

Thompkins' Wild West, on wagons, had a good season, and although the show was advertised for sale, it is stated on good authority that it will go out as usual in the spring. Al. F. Wheeler was in big luck going back to wagons and getting down into North Carolina to get the cream. He could play them all, as the railroads shut out all the others except Downie, and he did not touch the eastern section of the state.

J. AUGUSTUS JONES always makes money, and his season was no exception. Both the Call Bros. and the Cooper Bros. show closed with a big balance to the good. If Jones can get his price, he will sell out, but it is a safe bet that he will be on the road as usual in the spring. He is breaking into the publishing game as a big stockholder in an outdoor publication, and if he sees anything in it, it must be a good proposition.

Carnivals all did business, and there was nothing at all the matter with the outdoor show business the past season, but the railroad bugaboo, and it is to be hoped this will be straightened out before spring. If not, most shows will be Spellmanized, and either use motor trucks or horses. It's a sure thing the circus managers are not going to lay down without a fight, and this country will not do without the white tops next summer.

I. M. WEINGARDEN

PRESENTS

The Great Star and Garter Show

WITH

DON CLARK



BERT ROSE



JAMES COUGHLIN



BOVIS & DARLEY

Characters :: Prima Donna

MAE DE LISLE

Comedienne

FRANKIE LE BRACK

Soubrette

JESS WIESS

Characters

ETHEL WOODRON

Ingenue

AL (Sonny) LAWRENCE

Soloist

HAVING A PLEASANT SEASON

WE WISH ALL OUR FRIENDS

A Merry Christmas and A Happy New Year

ASA CUMMINGS

Manager

FRANK FREEMAN

Business Manager

PRODUCED AND STAGED BY DON CLARK

WARWICK

(Last Half)

De Arms and Marguerite, man and woman, presented a juggling act that won decided favor. De Arms, who does the major portion of the work, is a clever performer, quick and deft, and, while his routine is similar to that of most of his contemporaries, he has several new feats that he does capitally. Both he and Marguerite juggle a large variety of objects. They well deserved the plaudits they received.

Duncan and Halt, a team of clever boys in blackface, were on number two, and walked away with a great big hit. They have a good line of comedy material which they put over to the best advantage. They are capital comedians, sing well, and should go in any company.

Jessie Hayward and Company, two men and two women, were seen in a clever sketch written around a back stage incident in a vaudeville theatre. The scene, which is boxed, represents a stage dressing room, and the story tells of a woman vaudevillian who has become tired of trouping and wants to settle down, but has not yet found a suitable man. Her dressing room mate is a young girl-wife who has gone on the stage to provide for the baby while her husband goes through college. It is her stage debut, and she is "canned" by the manager. The elder woman takes the manager to task, but finds he is a regular "guy," and determines to marry him and run his theatre.

The skit has good comedy and a dash of heart interest. It is well written and well played by all four players.

Bello and Mayo, man and woman, presented a singing and talking act in which there is a dash of dancing. They rendered five songs and received much hearty applause. The young lady sings fairly well but is very attractive and wins her audience. Her partner is a comedian who gets plenty of laughs. That he is also a clever dancer he discloses in a few steps of eccentric stuff.

Cervo, accordionist, closed the bill and made a decided hit with his excellent playing. He is an artist in his line.

Jack Pickford and Louise Huff in "Jack and Jill" and "Fatty" Arbuckle in "A Country Hero" were the feature pictures. E. W.

GREELEY SQUARE

(Last Half)

With some neat stepping, excellently routined, Gold and Seal opened the show. Their exit was particularly classy and brought the act to a splendid close.

The Nelson Sisters present an exceptionally good sister act, with a capably handled routine. In the opening number, the smaller of the two puts a song over, accompanied on the piano by the sister. They finish with a song and violin number that was appreciated.

Chase and La Tour, a fast pair, know the knack of entertaining, and are never at a loss for new material. The audience liked them from the start and accorded them several good hands for their cleverness. They closed strong and were one of the hits of the bill.

"The Job," the playlet presented by William Stuart and Gladys Gillen, with its surprise ending, went over for a hit. This pair do some very good acting and show considerable individuality in their portrayal of their respective roles. The supporting company helped out admirably.

The hit of the bill was George M. Rose, in his characteristic types, his first being that of an Englishman past middle age. His next impersonation was that of a dope fiend, and he finished with a Civil War veteran. He has good material, and his comedy brings out laughs. He took several bows before he was allowed to leave the stage.

The Osaki Duo, a Japanese team of man and woman, in the closing position, presented a clever acrobatic act, made up of balances and other stunts usually found in the routine of such acts. They were well liked.

Douglas Fairbanks, in the feature picture, "Reaching for the Moon," closed the show. M. L.

VAUDEVILLE REVIEWS

(Continued from pages 12 and 31)

FOLLY

(Last Half)

After a Hearst-Pathé news reel, the show was opened by the Two Walters, a comedy bar act that started things humming for the second half of this theatre's Wonder week.

On in number two were Lowe and the Sperling Sisters, a classy song and dance team that will be more fully reviewed under New Acts. Elliot and Mora followed them, with their comedy talk concerning the trouble of a man and his wife in a restaurant. Their lines, and the manner in which they deliver them, got them over for a good sized hit.

The fourth position was filled by Harris and Manion, a rube comedian and a straight. Their talk concerns the war and German spies. The rube puts over the business of changing from sheriff to secret service man, and so on, in fine style.

Nevins and Louise came next with a high-class singing and piano act. The man puts in bits of comedy that help it along nicely.

The Picaro Troupe of acrobats were on in number six, and, from the way they were applauded, could have stayed on all day. These men, besides being acrobats, are singers and dancers. Their stunts got them over nicely, but the tumbling at the finish of their act brought down the house.

Eddie Foyer, who is headlining, came next and after his line of comedy talk, went into his recitations. He was the hit of the bill and those who started to walk out soon sat down again. The vaudeville portion of the bill was closed by "Wedding Shells," a musical tab. that is better than the usual act of its kind. The work of the leading woman is the outstanding feature of the turn. S. K.

PROCTOR'S 23rd ST.

(Last Half)

Hubert Dyer and Company, two men, had number one position, and scored a well-deserved hit with their comedy acrobatic act.

Stanley and Birnes, in the second spot with song and dance numbers, deserved the applause they received, for they are very hard workers. The routine is started with a fairly well put over song, followed by several well done dances. They close with an eccentric dance, which had them recalled several times.

Hale Norcross and Company, two men and a woman, presented a very good act entitled "Love in the Suburbs." The sketch is well written and acted.

Laughlin and West open with a song and then go into a dance. They are both attired in evening dress. After a jazz selection is put over, the man does an eccentric soft shoe number, using some very good steps. They close with a well-rendered song and dance off.

Gertrude Barnes, in characteristic types, earned a deserved success. She impersonates a vampire and put over a song in a very pleasing manner, finishing with the pose of the "Statue of Liberty." Miss Barnes is an artist and shows herself to be an actress of ability. Her material is excellent, and the act is beautifully dressed.

Detzel and Carroll open their skit in a doctor's office, and the comedy derived from the examinations given to a black-face patient certainly is a riot. The comedian in the act is very good, and the part taken by the straight is well handled.

Frank Carter, assisted by Ned Shapiro at the piano, rendered several songs, and had to respond with an encore. He put over five songs in good style and received approval.

The "Girls of Altitude" followed and opened with a song by the four misses. They then performed some very good tricks on the revolving trapeze, finishing with the four clinging by their teeth to the trapeze and pivoting swiftly around.

PROCTOR'S 125th ST.

(Last Half)

Following a Hearst-Pathé News reel, the show was opened by Charles and Anna Glocker, who do some clever work with wands and buckets of water. The work of the man is very good and won merited applause. The last trick was the best and earned the pair a good round of applause.

Lewis and Hurst followed them with a skit called "Just the Same," and had the audience laughing throughout. The work of Lewis is artistic.

In number three position were Derkins' Animals. The way the audience kept laughing showed that the turn is a cracker-jack animal act.

Follis Sisters and LeRoy came next, and scored with their singing and dancing. They open with a song by all three and then go into a routine of eccentric dances. The work of one of the girls stands out as the feature, and her costume dance was a beauty.

Coakley and Dunlevy, who came after them, have a cracker-jack blackface act. They start right off with a line of chatter about life in the trenches, and the army, and kept the audience in continual good humor.

Chas. R. Sweet is a comedian of a peculiar sort, and his personality makes itself felt from the moment he steps on to the stage. He is dressed as a stage hand, and gets off a few gags about bad acts and actors, after which he goes into a line of talk on how to prepare foods that didn't give the audience a chance to stop laughing.

The vaudeville portion of the bill was closed by "The Miniature Ballet" with Lola Girlie, who, as usual, was the entire act. S. K.

PROCTOR'S 58th ST.

(Last Half)

In the opening spot the last half at the Fifty-eighth Street was Pope and Uno. Uno is a dog, and makes his appearance walking on his hind legs and dressed as a woman. Pope undresses him and, when the undressing gets as far as the unmentionables, the audience screamed.

The dog then does some stunts, but didn't get started until later in the act. One bit should be eliminated, and that is where Pope places three articles upon the floor and tells the dog to get one at a time, he pronouncing the name of the article after the dog has grabbed it. The act was well received.

In number two spot the DeForrest girls only received a fair hand. Only one of them can sing. A different selection of numbers might help some. The audience thought that the Rube dance was the end of their act, but they came on and did another.

"Spades Are Trumps," a sketch that makes a fair appeal for enlisting, followed. The woman in the act has a terribly long speech, and the audience seem to fall asleep and take a long time to applaud when she puts the wallop over.

Templeton, Gessner and Holt, to be reviewed under New Acts, followed.

Julie Ring and Co. (the Co. is one man) present a snappy line of dialogue. Some parts are dry and too long, but it was well received by the Fifty-eighth streetites.

The Singing Four, in next to closing spot, almost stopped the show. They are four colored boys who sing as though that's what they were born for.

Prof. Richard Karsey, in the closing spot, presented an instrument that he calls a Myrophone, which takes up the greater part of the stage. Opening with "Cavalleria Rusticana," the act just dragged along. It does not seem that anything but ballads can be played upon it. If this is the case, the act should be cut shorter. L. R. G.

HARLEM OPERA HOUSE

(Last Half)

The three Muzunos, a Japanese troupe of a man and two girls, opened the show with a pretty and novel turn, in which some unusual balancing was done. The man opens with some parasol balancing on his feet, which is followed by some work with gyroscopic tops, which he runs along the blade of a sword and maintains in other difficult positions.

Dennett and O'Brien, a very good looking girl and a neat appearing boy, got over in great style with their novel method of introducing songs.

The Eight Gypsy Brigands have added a solo singer to their act since it was last reviewed. It is not greatly in the line of improvement. They should stick to their folk dancing, which is unusual and exceedingly well done. They went fairly well.

Warren and Templeton, two of the best acrobatic dancers in vaudeville, have added some awful talk to their turn, which weakens it considerably. Their dancing stands alone, but their talk is about the worst ever. They closed to a good hand.

Helen Gleason and Company, in a very pretty set representing the stateroom of a steamer, presented an act that has a punch at the end, but which is really spoiled by the long dialogue, in which nothing is accomplished.

Miller and Lyles, blackface comedians of unusual ability, provided the most entertaining turn of the bill. They have the manner and speech of the negro to perfection, and their material is exactly like the conversations of two negro loafers. Whoever wrote their stuff knows the race and its characteristics as few writers do. Their act is a joy from beginning to end. The prize fight at the end, which is done in jig fashion, is one of the treats of vaudeville.

Kay and Belle, dancers, closed the bill with a prettily staged and arranged turn which deserves a better spot than closing. As dancers, technically considered, they have lots to learn, but the class and charm of their work set them far above the standard. P. K.

LINCOLN SQUARE

(Last Half)

The Yaltos, man and woman, opened the show with a series of original dance numbers.

They start with an acrobatic dance, followed by Mme. Yaltos' own conception of the old-fashioned waltz. It was well applauded.

Jeanette Childs, a singing comedienne, followed. With a personality all her own and in a neat appearing dress, she puts over a number of songs that easily carried her across. For her finishing turn, she renders a characteristic farmer song and then put over an eccentric rube dance. She did well in the spot she had.

Herman and Henley, a young couple with talent and personality, followed with a turn that was one of the hits of the bill. They do a few songs and two piano solos. They became acquainted with the audience right from the start and pleased all the way through.

Lottie Williams and Company came next and presented their comedy drama sketch, entitled "A Bowery Camille." The story is of a poor artist who is in love with his equally poverty-stricken model. Their talk drifts to the swell things they could have, if they were in better circumstances. He then paints a picture in which she poses and sells it for a good price. The talk then drifts back to their love affair and the curtain is rung down with them in each other's arms.

Al. Fields and Company, two men, followed, and had the audience laughing from the start. Their songs and comedy talk got them over to big applause. The latter is bright and witty, being put over in such a way as to get the most out of it. They were well liked.

The Ardleys, an acrobatic troupe composed of two men and a girl, closed the show with their head-to-head balancing and acrobatic stunts. The latter are along the usual lines of all such acts. They had to resort to the waving of the American flag to get applause. M. L.

A Merry Christmas

G. M. ANDERSON

PRESENTS

**HARRY
FOX**

IN

VAUDEVILLE

A Happy New Year

MOTION PICTURES

EXHIBITORS TO FIGHT FOR TAX RELIEF

ENTIRE INDUSTRY COMBINES

WASHINGTON, D. C., Dec. 14.—The convention of motion picture exhibitors which was concluded here Wednesday night, after outlining its attitude toward the daylight saving plan, advance deposit system, footage tax and admissions tax, took steps toward the establishment of a permanent committee to obtain relief for exhibitors from the heavy tax burdens.

Regarding the footage tax law, a resolution was adopted to have the law repealed or amended so as to definitely fix the source from which the tax is to be collected in order that it may not be shifted to a different branch of the industry than the one for which it is intended.

In regard to the 15 cent per reel tax, the following resolution was adopted:

"That the action of the National Association of the Motion Picture Industry in filing criminal charges against the Associated Motion Picture Exhibitors of Brooklyn, charging them with conspiracy and boycott, be condemned, and that the entire support of the joint convention be pledged to these exhibitors."

The issuance by the Government of a fifteen cent coin was endorsed by the exhibitors and a change in the present tax schedule to comply with the following was resolved:

(1) The elimination of the present tax based upon the seating capacity of the house.

(2) The elimination of all admission taxes upon children under twelve years of age.

(3) The addition of a tax of one cent on each five cent admission of all persons over twelve years of age.

After pledging themselves to give their whole-hearted support to the Government the exhibitors placed themselves on record by stating:

"That, in order that the motion picture exhibitors in the United States may know of some of the subjects on which the various exhibitors' organizations agree to stand against and oppose, it is the sense of this joint convention that all organizations are unalterably opposed to the advance deposit system, the present exorbitant and unnecessary high salaries of certain stars, the unbusinesslike and unnecessary waste in other branches of the industry by manufacturers and distributors, the passing along of the 15 cents per reel manufacturers' tax, the daylight saving plan and any suggestion upon the part of the thrift committee advising against attendance at motion picture theatres."

BRENON FEATURE OPENING SET

The Forest Hill Theatre, opening Christmas Day in Newark, N. J., will have as its first feature Herbert Brenon's "Fall of the Romanoffs."

The first New Jersey showing of the Brenon historical production will be under notable auspices. The opening will be attended by the foremost city officials of Newark, and the leading exhibitors of all Jersey. A number of prominent New York screen men are planning to be present.

The new theatre, which is located at Mt. Prospect avenue and Heller Parkway, will be open for inspection from 7:45 to 8 o'clock on the evening of the invitation performance. The showing of "The Fall of the Romanoffs" will be preceded by a musical program on a Bartola De Luxe, which is one of the features of the new house. Other Newark houses will offer "The Fall of the Romanoffs" immediately following its Forest Hill Theatre run.

FORBES ROBERTSON FINISHED

Sir Johnston Forbes Robertson has completed his part in the picture "The Passing of the Third Floor Back" and sailed for England last week. His work in the picture consumed two months.

The role of the stranger in the drama is the actor's most beloved stage creation. He has been pronounced to be the greatest living English actor.

The titled English Thespian came to this country about two months ago for the purpose of appearing in the screen version of the play. After arriving he took no part in any theatrical entertainment but devoted his entire time to his screen work, with the result that, steamships permitting, he will be able to spend Christmas with his family, as originally planned.

The finishing of his role in the picture by no means completes the production however. There is still much work to be done in the studio. In its screen version form "The Passing of the Third Floor Back" has undergone certain changes necessary to give variety of back-ground and to work out the development of character. Many scenes that were merely suggested have been worked out at some length. These have yet to be taken, as well as scenes of the play in which Sir Johnston does not appear.

CUBA TAKES ARTCRAFT FILMS

One of the biggest deals ever consummated in the motion picture industry took place last week when Paramount and Artcraft disposed of rights to all their pictures for over a thousand theatres in Cuba and the West Indies.

A new organization has been formed, made up of prominent Cuban business men, headed by O. A. Hornsby, who is a leading banker of the West Indies. A. W. Kent, a lawyer, is vice-president; C. E. Sawyer, second vice-president, and A. L. Pratchett, general manager.

This territory has only been lightly touched by American film producers, and this deal will provide films to the entire district. The features included are everything produced by the two companies, including serials, comedies, magazine pictures, cartoons, and the Burton Holmes travel series.

The pictures will all have titles in two languages, Spanish above and English below, as the West Indies is populated by people of the two tongues.

PARAMOUNT GETS CHAPIN FILMS

Benjamin Chapin, who has won fame by his impersonations of Lincoln, is to be featured by Paramount in a series of ten two-reel features, entitled "The Son of Democracy." Each incident will be complete in itself, and will represent some episode in the martyred president's life.

Benjamin Chapin has given his life to the portrayal of Abraham Lincoln on the lecture platform, on the stage and on the screen. For five years he has been engaged in making "The Son of Democracy" which now, for the first time, is to be available for exhibitors. Mr. Chapin, from boyhood, has been a disciple of Abraham Lincoln. He is known as one of the greatest living Lincoln authorities. For years he has lectured on Lincoln, he produced Lincoln plays and vaudeville sketches, appearing in them all in the character of Abraham Lincoln. In stature, in face and in manner he is a living reproduction of Lincoln.

TRIANGLE-KEYSTONE TO MOVE

The Triangle-Keystone comedy companies are to be moved this week to their new quarters in the recently enlarged studio in Culver City. Preliminary arrangements for the removal have been going on for some time.

Meanwhile the companies are working at Hollywood, producing just at present a film to be called "Wronged by Mistake," in which Harry Gribbon is to be featured.

VITAGRAPH TO PLAY STORY VALUE BIG

FOUR RELEASES NEXT MONTH

According to an announcement by Albert E. Smith, president of Vitagraph, that company will concentrate on story value during the coming year. In Mr. Smith's opinion, the best stars and directors are worthless unless the stories themselves are strong and original.

For the month of January, plays starring Earle Williams, Corinne Griffith, Nell Shipman, Evert Overton, Alfred Whitman, Edward Earle, Miriam Miles and Betty Howe are promised. The plays are "The Blind Adventure," "The Wild Strain," "The Menace," and "A Mother's Sin."

"The Blind Adventure" is an adaptation from the *Saturday Evening Post* story of Earl Derr Biggars, "The Agony Column," and was produced under the direction of Wesley H. Ruggles.

"The Wild Strain" brings another of the works of George Randolph Chester and Lillian Chester to the Vitagraph program. It also marks the return to the Vitagraph list of stars of Nell Shipman, who scored such a remarkable success in the company's special production, "God's Country and the Woman," and is the first appearance in combination of Miss Shipman and Whitman.

"The Menace" was written by Rex Taylor and presents Miss Griffith and Mr. Overton in the most attractive roles they have been seen in in months. It was produced by John Robertson, and many of its scenes were made in and around the magnificent Long Island estate of Percy Williams, the retired vaudeville magnate.

"A Mother's Sin," which was pictured from a novel by Hilda Sharp, is declared to be one of the best vehicles Earle Williams has had in many months. The picture was produced under the direction of Tom Mills, remembered for his splendid handling of the O. Henry stories. In the supporting cast are Miriam Miles, Betty Blythe, Denton Vane, Louise Dupre and Ernest Maupain.

TRIANGLE WORKING HARD

With two pictures completed and two new ones begun, the Triangle Culver City studio continues to keep pace with the exceptional production schedule. Several dramas of merit are now in the preliminary stage.

"The Gun Woman," featuring Texas Guinan, has just been completed. Supporting Miss Guinan are Ed. Brady and Francis McDonald. "The Law's Outlaw" is another offering starring Roy Stewart. In support is Fritzi Ridgway.

"Keith of the Border" is the new subject upon which work has already been begun. Featuring Roy Stewart, it is an adaptation of Randall Parish's novel. After "Keith of the Border" Stewart will appear in "Boss of the Lazy Y."

Director Thomas Haffron has started work on the screen adaptation of "The Hopper," which recently appeared in Collier's. William V. Mong will have the title role.

Director Dillon is working with Olive Thomas on the final scenes of her fifth Triangle picture, "Limousine Life." Her next vehicle will be "Heirless for a Day."

"Captain of His Soul" is well under way, featuring William Desmond.

The activity at Triangle shows no let up and H. O. Davis announces that the company will open the new year with a production schedule never before attempted.

WARNS AGAINST IMPOSTOR

Jack Livingston, the Triangle leading man, has issued a warning against a man who closely resembles him and is securing funds and work on the strength of the resemblance.

According to the actor, the impostor is making a tour of the New York studios, declaring himself to be the Triangle player. He usually gets a job on the strength of this, and holds it until the director finds out how bad he is. Livingston claims this is working a hardship on him and on his reputation. The grafter is also reported to have borrowed money from many players.

"I LOVE YOU" NEXT TRIANGLE

The next seven-reel Triangle feature will be entitled "I Love You," and Alma Ruben will be starred. The seven-reel pictures are a part of the new Triangle service, it having been announced some time ago that there would be one each month on the regular program. These are released without extra cost to the exhibitor.

Walter Edwards is directing "I Love You," and from all reports it will be a feature of spectacular as well as dramatic merit. One scene represents the Grand Canal of Venice, and this was constructed in the studio at great expense.

PARAMOUNT GETS FRED STONE

Fred Stone, who has been pursued for years by motion pictures, has at last capitulated, and will be seen in Paramount-Lasky productions as soon as his engagement in "Jack O' Lantern" is completed.

He will appear in scenarios especially written to exploit his personality. Stone is known for his stunts as well as for his dancing ability. He is an adept at ventriloquism, tight rope walking, bareback riding, lassoing and piano playing. As a comedian, he has long been regarded as one of the best on the stage.

PATHÉ GIVES BONUS

Pathé has just distributed a big Christmas bonus to a number of men in its sales force. Those included are: L. E. Kennedy, A. M. Holah, W. W. Kofeldt, R. Junet, C. W. Perry, G. W. Fuller, L. A. Sheridan, R. V. Anderson, G. L. Hanes, B. H. Bogart, C. D. Hammer, D. C. Stearns, E. A. Helouis, L. A. Samuelson, G. Lavindra, J. B. Dumestre, J. Sievers, J. Fontaine, M. Come, L. Adler, W. J. Busch, T. F. Holden, E. E. Heller, J. F. Toner.

LAIT TO TITLE "WARRIOR"

Jack Lait, well-known writer and playwright, has been engaged to write a series of special comedy titles for "The Warrior," which the Allen Film Corporation is handling for the Middle West. The titles will be written in the familiar breezy fashion which has made Lait's stories so popular. "The Warrior" is an Italian picture, starring Maciste, and was brought over by Harry Raver.

W. H. SELLS SEVENTEEN FILMS

The W. H. Productions Company has just sold all rights to seventeen two-reel W. S. Hart productions. This company is establishing records in the sale of territories for its various productions.

BLACKTON TO DO "WILD YOUTH"

G. Stuart Blackton will shortly start the production of Gilbert Parker's "Wild Youth" at the Lasky studio, Los Angeles. The cast includes Louise Huff, Theodore Roberts and Jack Mulhall.

WARDE TO DIRECT KEENAN

Ernest Warde, son of Frederick Warde, has just been signed by Pathé as director for Frank Keenan. "Simeon's Shadow," from the novel by Elizabeth Lee, will be the first picture he will tackle.

NORINE O'THE MOVIES

WISHES
EVERYONE ALL THE HAPPINESS
POSSIBLE AT THIS TIME.



PRESENTED BY
E. H. HIBBEN

REPRESENTED BY
PETE MACK

NEWS OF THE MOTION PICTURE WORLD

Hiller and Wilke have sold all rights for "The Whip."

Henry B. Walthall's first Paralta play will be "His Robe of Honor."

Larry Trimble, director for Madame Petrova, is recovering from a complete physical breakdown.

Darrell Foss will play the title role of "Mr. Butterfly." Exteriors are being made at Sierra Madre.

Frederick Thompson, director of Pathe, made his start in the theatrical world as an actor in "Alabam."

The last Fairbanks release for 1917 will be "A Modern Musketeer," which will be released on December 31st.

H. R. Durant has joined the Goldwyn Company's scenario staff. He was until recently with the Empire All-Star.

J. Stuart Blackton left this week for California to supervise the productions of the Gilbert Parker stories at the Lasky studio.

June Caprice, after finishing "Unknown 274," will begin work upon a new picture which gives promises of being the best of her career.

Jack Richardson, the Triangle heavy, has issued a denial of the report that he appeared in the recently banned film, "The Spirit of '76."

"Mother," the McClure production, was shown recently to inmates of Great Meadows Prison, and created a deep impression there.

The world rights to "Mickey," the Mack Sennett production starring Mabel Normand, have been purchased by the Western Import Company.

Sylvia Jacobs, daughter of a Newark exhibitor, is the latest Metro find. She made her debut in a small part in "Red, White and Blue Blood."

Charles J. Brabin, Metro director, is en route to the Pacific Coast where he will alternate with John H. Collins in the direction of Viola Dana.

Extra prints of "The Warrior" have been issued to the Allen Film Corporation of Chicago and the American Photoplay Company of Philadelphia.

Jack Mulhall has been added to the Triangle Company at Culver City, and is now supporting Margery Wilson in "Three Godsons of Jeannette Gontreau."

During the coming week Triangle will release two features, "Without Honor," starring Margery Wilson, and "Until They Get Me," with Pauline Starke.

Helen Moyer, former "Follies" beauty and now appearing in movies, is using all her leisure time in writing a series of recruiting speeches for the Navy.

Madge Kennedy will go to Savannah, Georgia, to work on a new picture for Goldwyn just as soon as her present one, "Oh, Mary, Be Careful," is finished.

Harold Lockwood and his company of Metro players have returned to New York, after completing exteriors for "The Avenging Trail" in the New Hampshire mountains.

Albert Glasmire, Triangle director, who is slightly bald, has a father who is in the wig and hair restoring business. For purely business reasons he was never taken into the firm.

"When Men Are Tempted" is announced as the Vitagraph feature to be released next week. This is from the novel, "John Burt," by Frederick Upham Adams. Mary Anderson is featured.

The Triangle re-issues of the Hart and Fairbanks features are meeting with favorable welcome from exhibitors throughout the country, according to many letters received by the company.

Someone has delved into the past history of Martin Kinney, Triangle-Keystone comedian, and says that he came into the picture business honestly. Kinney used to sing in a picture theatre.

The title for the next Petrova release will be chosen from among suggestions made by members of the entire force having anything to do with its making, and a reward will be given for the one selected.

In her Christmas picture, "The Seven Swans," Marguerite Clark will be surrounded by an exceptionally powerful cast. Those in it are William Danforth, Augusta Anderson, Daisy Belmore, Richard Allen, Stanley King and many others.

Word has been received from Duke Reynolds, former assistant director at the Triangle-Keystone studios, to the effect that he has been transferred to the aviation corps and now has departed for the training quarters at San Antonio, Texas.

C. W. Bunn, formerly manager of Pathe's Chicago Branch, has been appointed Special Sales Representative by J. A. Berst, vice-president and general manager. Working under the direction of sales manager F. C. Quimby, he will visit the various Pathe Exchanges.

Bennie Singer, the Triangle-Keystone's employment manager, has broken in to the writing game. He and Rudolph Bylek of the scenario department are collaborating on a comedy scrip. The film will be based upon the budding geniuses who daily apply for work at the comedy studios.

No one knows what happened to Martin Kinney at the Director's Ball in Los Angeles last week, but the comedian came to work the following afternoon still clad in the "soup'n fish" minus a few trifling accessories. Outside of being docked an extra day on the dress suit no casualties were reported.

Director Charles Avery completed last week a two-reel Triangle-Keystone comedy which has been titled "Courts and Cabarets," and started production on a Triangle Comedy in which Peggy Pearce, Max Aschner, Arthur Moon, Mal St. Clare, Sylvia Ashton and Myrtle Reeves will play important parts.

A transcontinental trip to eat Christmas dinner with her parents and then fly back to work at the Triangle Culver City studio, is planned by Texas Guinan, former Winter Garden favorite, who is now playing the title role in "The Gun Woman." "I have never missed a Christmas dinner with my parents and I don't propose to do so now," says Miss Guinan.

Arthur Moon, the Triangle-Keystone comedian, while indulging with some guests in a Thanksgiving Day dinner, smelled smoke and discovered that the floor between the ceiling of the apartment downstairs and his floor was on fire. He summoned the fire fighters, and, while they were at work, his guests kept right on eating in the next room. After the blaze had been extinguished he invited the firemen to partake of his repast, but as they were in a hurry to return to the station they could not very well spare the time. They helped themselves to what they could carry and ate it on the way home.

Fred W. Hartman, who has been in New York for about six weeks for the purpose of aiding William Hilkemier in disposing of the space for the Motion Picture Exhibition to be held in the Grand Central Palace in February, left last Saturday for Chicago, where he will continue his activities for the exposition, obtaining contracts from the Chicago producers.

Lois Weber's latest production, "The Man Who Dared God," with Mildred Harris, William Stowell and a big cast, reached the eastern offices of Universal last Saturday, and when seen in their projection room was declared to be one of the very finest productions ever turned out by Miss Weber. This production enjoys the distinction of being the very first ever begun and wholly completed in Miss Weber's own studio at Hollywood, Cal.

Under the direction of Frederick Thompson, Pathe, some of the best known film stars have made their film debut, namely: Norma Talmadge, John Bunny, Lillian Walker, Earle Williams, Carlyle Blackwell, Peggy Hyland, Edith Storey, Clara Kimball Young, Anita Stewart, Antonio Moreno, William Farnum, John Barrymore, Hazel Dawn, William Elliott, H. B. Warner, Naomi Childers, Dorothy Kelly, Charlotte Ives and little Bobby Connelly.

Henry E. Genet has been appointed to the new position of inspector broker by J. A. Berst, vice-president and general manager of the Pathe Exchange. Through this appointment, he became an important member of the sales organization under F. C. Quimby, sales manager. Mr. Genet is a Fordham graduate and worked for the New York Edison Company and for a big elevator concern, getting commercial experience which has stood him in good stead.

Tom Terriss, who is now directing Alice Joyce for Greater Vitagraph, and has just completed the Robert W. Chambers feature, "A Woman Between Friends," last week obtained his final papers and now is a naturalized American. Terriss, who was born in England, has made three trips around the world and has had one of the most adventurous careers of any man in the business, having been successively a deep sea sailor, sheep raiser, silver miner, globe trotter, desert traveler, actor, manager, motion picture executive and director.

Essanay's Scenic series has scored a distinct hit on the Pacific Coast, according to word received by the General Film Company, the distributors. Clune's Auditorium Theatre in Los Angeles has booked the entire series and will feature them as many other exhibitors are doing. The same reception has been given these subjects in New York City. The "Salmon Fishing in New Brunswick" release played the Strand last week. Now the "National Park" reel has been booked for a week at the Rialto.

A Christmas party and tree are being planned by Norma Talmadge for some day during Christmas week. The affair is to be held at the Talmadge studio, and the guests will include all of the children to whom the actress has played mother on the screen in her recent productions. The event will differ from most Christmas parties in that there will be a number of Santa Clauses, each an actor who played father to the children in the film.

Among the small guests will be Lorna Volare, Patricia Grant, Aida Armand, Joe Carroll and Howard Hollacher, Eugene O'Brien, Herbert Frank and Niles Welch are the actors who are now rehearsing for the roles of Santa Claus. All sets will be removed from the studio floor for the occasion and an 18-foot tree will be reared and decorated. There will also be an orchestra so that the children may dance and enough ice cream to cause several stomach aches.

Preparations for the first Greater Vitagraph special in which Hedda Nova, the beautiful young Russian actress who is known to exhibitors all over the country, is to be featured, are almost complete according to an announcement authorized by Albert E. Smith, president of the company. He also declares that he is going to surround his star with one of the most powerful supporting casts obtainable. Mr. Smith will personally direct Hedda Nova in her first picture.

Having just finished "The Passion Flower," a story of Italy and France, with Alma Rubens in the leading role, Director Walter Edwards is now preparing to photograph a new play by Jack Cunningham called "Evidence." Cunningham also did the continuity. J. Barney Sherry will appear as a lawyer and will be supported by Audelle Higgins, Pauline Starke, Eugene Corey and Edward Davies. Mr. Davies and Miss Higgins are new to Triangle productions.

Maurice Tourneur, who is filming the big Maeterlinck spectacle, "The Blue Bird," at the Famous Players-Lasky studios in Fort Lee, N. J., for Arctur, has been greatly perturbed over the scarcity of sugar. In the play the ordinary commodities of life are personified, and Charles Craig, a well known screen actor, impersonates sugar. His make-up contains considerable sugar, as he breaks off pieces of his hands and feeds the children who are guests of the Blue Bird. Noting the covetous glances of the army of property boys working on the big production, Tourneur is taking no chances and every night Craig's make-up is safely locked up in the safe.

After an illness that came dangerously near ending his career on this planet, Joseph Brandt returned to his desk on Wednesday of last week, looking better than at any time during the past year. Four weeks ago the general manager of the Universal Film Company overdosed himself with calomel, and mercury poisoning resulted. Ten days ago he had sufficiently recovered to be removed to a rest cure in New Jersey, and there he completely recuperated. The fact that Mr. Brandt had returned to work was noised about and his principal occupation since that time has been to receive congratulations, both personal and telephonic, on his narrow escape from death.

The Photoplay Journal, of Cincinnati, in its issue of December 7th, published the following editorial in reference to the Triangle advertisements directed to the exhibitors that have recently appeared in the motion picture trade papers: "Did you notice the Triangle advertisements in the papers? If exhibitors are reading the moving picture advertisements they have no doubt noticed that the Triangle advertisement is one of the most convincing articles that was ever published. Its tone is one of the most friendly messages that ever reached exhibitors' ears. It is a 'straight from the shoulder' talk and we believe should attract every exhibitor's attention."

Margery Wilson, titian haired Triangle beauty, resorts to "camouflage" in her latest picture, "Three Godsons of Jeannette Gontreau," in order to portray the leading feminine role in this screen adaptation of Francis W. Sullivan's story of the same name which appeared recently in the Ladies' Home Journal.

In this picture Miss Wilson appears as a patriotic young New York stenographer, desirous of "doing her bit" to aid the boys at the front. This she does by writing and sending goodies to three boys of the Allied forces held prisoners in Germany. All goes well until she learns that one of the boys has been released and is about to pay her a visit in New York. Because of the intimacy of her letters she camouflages herself as a white haired lady.

Best Wishes—Booked solid for two seasons—Yuletide Greetings

BESSIE

JACK

BROWNING A N D DENNY

"BACK AGAIN"

What some of the papers have to say:

Davis Theatre, Pittsburgh

There are two headliners at the Davis this week. Although Donald Brian is billed to top the program with his tense little tragedy, "Somewhere in Mexico," there is another number exactly opposite—a comedy—handled by a remarkably clever and versatile little woman who calls herself Bessie Browning. With her able partner, Jack Denny, she won round after round of applause from last night's audience. In her character singing act, Miss Browning depicts Eddie Foy excellently and gives a number of comic recitations that are killing. The act is new and full of action.

Keith's, Philadelphia

It required Tiny Tim's famous line: "God bless you every one," to quell the riot of applause that greeted the closing number offered by Bessie Browning and Jack Denny at B. F. Keith's Theatre.

"First time here," on the program justifies the query: "Why?"

Miss Browning is a frail little baggage with a queer squeaky voice who "has everything," as stage-folks say it. She mimics, does pantomime, sings, dances and "puts over nut stuff" to gales of laughter and, all in all, produces regular entertainment. She almost established a new high-comedy mark for Keith's.

An original composition for the piano by Mr. Denny, "Novelette," was much applauded. The effectiveness of this offering was much enhanced by the skillful

handling of the orchestra by Mr. Charles Schrader.

Miss Browning's impersonation of Eddie Foy was the laugh hit of the entire program.

Shea's Theatre, Buffalo

There is a young lady in one of the acts at Shea's Theatre for the opening week of the season who ought to be coming here before very long as a headliner. Miss Browning, in the team of Browning and Denny, is a singer of character songs possessing more than the usual amount of ability. Most of her songs are new, and she has a wide variety of them, ranging from an impersonation of an old farmer to a child song. Miss Browning concludes with an imitation of Eddie Foy which, like the one given by Elsie Janis, is funnier than the comedian imitated. Mr. Denny assists Miss Browning at the piano.

Temple Theatre, Detroit

A song and music act of such unusual cleverness that some New York manager, in search of a specialty for a big revue or musical comedy, is sure to press into service on the "legitimate," was the other headline number. It was given by Bessie Browning and Jack Denny, who took the house yesterday by storm. Miss Browning is an exceedingly clever young woman, in her imitations and in comedy character songs, and

everything she does is enlivened by a deliciously amusing originality. Her "rube" song and the one about the girl who had been studying physical culture reflected a keen sense of humor and an appreciation of the foibles of human nature that are rarities in any branch of the "profession." Miss Browning is an "artiste" in her line and a "find" whose performance is irresistibly refreshing. Jack Denny, who assisted Miss Browning, accompanied her on the piano with a grateful appreciation of the fact that comedy vaudeville acts, as well as other forms of music that require pianistic support, are greatly improved by quiet, musical playing such as he contributed.

Keith's Theatre, Boston

As an Eddie Foy in skirts, Bessie Browning rose high in favor. Her Foy makeup alone held the house in hilarious mood, and when finally she started intoning ditties through her nose there were renewed outbreaks. Her characterizations with Irish and rube dialect and the tomboy girl impersonation brought smiles to every face but hers. Jack Denny was at the piano. The applause continued long after the act ended.

Keith's Theatre, Washington

Other things than these are topsyturvy. Who ever heard of actors being "discovered at rise of curtain" with their backs to the audience, or of a gentleman at the piano who could foil the attempts

of the orchestra leader to keep in time with his playing? Yet these are the contrary things that begin with the entrance of Browning and Denny, and others follow, even to the end of the act. Originality is worthy of its tribute. This pair of entertainers get it. There is not one line, one bar of music, one dance step in their number that can be tagged with the tag of age. The girl can produce even Eddie Foy for a minute or two, the Eddie of the little hat with the feather in it, and the triangular mouth with the feather-filled voice. The boy can play the piano a bit, and play his part better. Both are remarkable for clean-cut appearance. And at the close of the act, the girl steps out for her final bow in a thing all blue and silver that lets one know just how attractive she can be, all comedy aside.

Temple Theatre, Rochester

"Back Again" is the title for the number in which Miss Browning and Mr. Denny keep the audience in high good humor, and "Come Again" was most certainly the attitude of two audiences yesterday. Miss Browning is as clever a singing comedienne as local theatregoers have had opportunity to meet in a long, long time and she is in addition "some" impersonator, while in Mr. Denny at the piano she has a most able assistant. To put it briefly, Browning and Denny would come close to headlining just about any vaudeville bill that has been offered here in many a day.

Direction

CHAS. A. BIERBAUER

"THE TENTH CASE"

World. Five Reels.

Released December 10th

Cast.

Claudia Payton.....June Elvidge
 Sanford King.....John Bowers
 Jerome Landis.....George MacQuarrie
 Harry Landis.....Gladden James
 Schuyler Payton.....Eric Mayne
 Laura Brandon.....Eloise Clement
 Judge Wallace.....Charles Dungan
 Story—Melodrama. Directed by George Kelson. Featuring June Elvidge.

Remarks.

John Payton, father of Claudia, is spending all his money on Laura Brandon. Claudia, in order to help him pay off his debts, marries Jerome Landis, a wealthy middle-aged man.

Jerome refuses to pay the bills of his nephew, Harry, who goes to Claudia for help. She gives him money which he also spends on Laura. He then comes to Claudia for more money, but she refuses to let him have it. In order to revenge himself, he hides in her bedroom, and is discovered by Jerome who, thinking Claudia is false, leaves her and her baby. A divorce is granted on the evidence presented.

Sanford King, who loves Claudia, determines to save her, however, and hides in the room of Mrs. Wallace, wife of the judge who tries the case. The judge finds him there, and, believing his wife is untrue, denounces her. Claude then arrives and points out that she was convicted on the same evidence. The judge relenting, then gives her the child for six months out of the year.

Harry and Laura are killed in an accident, but before Harry dies, he confesses that Claudia was the victim of a plot, and all ends happily.

The work of the cast is good, and that of George MacQuarrie deserves especial mention.

Box Office Value.

One day.

"THE HONEYMOON"

Select. Five Parts.

Cast.

Susan Lane.....Constance Talmadge
 Richard Greer.....Earle Fox
 Mrs. Lane.....Maude Turner Gordon
 Uncle Jimmy Lane.....Russell Bassett
 Philip Lane.....Harris Gordon
 Marion Starr.....Lillian Cook
 Maizie Middleton.....Julia Brune
 Robert Moody.....Sam Coit

Story—Comedy. Written by E. Lloyd Sheldon. Directed by Charles G. Giblin. Featuring Constance Talmadge.

Remarks.

"The Honeymoon" is just one riot of fun, the laughter never stopping until the conclusion of the story. Absurd situations, which dovetail neatly into the climax, are brought up in the story.

The direction by Charles Giblin is well handled.

There isn't a moment in the picture that the observer doesn't sympathize with the newlyweds, their troubles seeming real.

Constance Talmadge, as Susan Lane, is fascinating and charming. In some scenes some clever acting on her part is brought about when she alternately accepts and repulses the caresses of her husband. Earle Fox, as the latter, does remarkably clever work.

Views of Niagara Falls form a very pretty background especially for the final scenes. The photography is very good and the picture should prove a valuable addition to the exhibitor's program.

Box Office Value.

One day.

FILM ACTOR GOES ON STAGE

Cecil Fletcher, leading man for Elsie Ferguson in "The Song of Songs," now being produced for the Artercraft Pictures Corporation, has been engaged by Charles Dillingham to play the leading juvenile lead in "General Post," a new play which will have its premiere shortly. In "The Song of Songs" he plays the part of Steve Bennett.

FEATURE FILM REPORTS**"THE FAIR BARBARIAN"**

Paramount. Five Reels.

Cast.

Octavia Bassett.....Vivian Martin
 Jack Balasys.....Douglas McLean
 Belinda Bassett.....Jane Wolff
 Lady Theobald.....Josephine Crowell
 Lucia.....Mea Busch
 Rev. Poppleton.....William Hutchinson
 Mr. Burmestone.....Al Paget
 Lady Barold.....Elinor Hancock
 Capt. Barold.....Charles Gerrard
 Bugal Binnie.....John Burton

Story—Comedy. From book by same name. Written by Francis H. Burnett. Produced for Paramount by Robert T. Thornby. Features, Vivian Martin.

Remarks.

Octavia goes to visit her aunt Belinda Bassett in England. Lady Theobald is the boss and beneficiary of the town of Stillbridge, and her granddaughter Lucia is one of those girls that doesn't know she is alive. Octavia gives the village quite a shock by her manner of dressing, and her up-to-date views. She tries to bring her aunt into the same way of thinking.

Burmestone is the owner of the new silk mills and the business rival of Lady Theobald who takes an exceptional dislike to Octavia because the latter has taken Captain Barold, the catch of the season, away from Lucia. Burmestone is in love with Lucia and tries to get her to wake up, but can't.

At a musicale given by Lady Theobald, Octavia tells the audience a fantastic story about America that takes their breaths away. Lady Theobald insists on her leaving, and this starts trouble which culminates in Barold's giving up all hope of making her his wife. Jack, Octavia's American sweetheart, then comes and all ends happily.

This is a good story, well put on and played, and should make money. Vivian Martin plays Octavia with finish and makes her a delightful little devil. The support is excellent.

Box Office Value.

Full run. Advertise star and author.

"UNTIL THEY GET ME"

Triangle. Five Reels.

Released December 23rd

Cast.

Margy.....Pauline Stark
 Richard Selwyn.....Joe King
 Kirby.....Jack Curtis
 Draper.....Wilbur Highby
 Mrs. Draper.....Anna Dodge
 Sergt. Bianey.....Walter Perry

Story—Dramatic. Written by Kenneth B. Clark. Directed by Frank Borzage. Featuring Pauline Stark.

Remarks.

"Until They Get Me" is a good average program feature, being nothing really great above the ordinary.

Pauline Stark, as Margy, is a real artist, going from deeply emotional scenes to light comedy.

Jack Curtis, as Kirby, plays a good part. Good acting is also attributed to Joe King, Wilbur Highby, Anna Dodge and Walter Perry.

The photography of the outdoor scenes are done in style although the interiors are nothing elaborate. Suspense is held to the very end. The film keeps the audience guessing until the very end and even then the story takes a different turn and bewilderment is more evident than before. The story is of the Royal Mounted Northwest Police, which, although having been worked time and time again, is presented from a different angle.

It is a picture that will please nearly everyone.

Box Office Value.

Regular program.

"ZOLLENSTEIN"

Balboa. Four Parts.

Cast.

King of Zollenstein.....Daniel Gilfeather
 King of Saxonia.....Monroe Salisbury
 Crown Prince, Saxonia.....Monroe Salisbury
 John Mortimer.....Viola Vale
 Princess Fulva.....Viola Vale
 Princess Zenia.....Viola Vale
 Queen Fulva.....Viola Vale
 Boris Von Hohenstauffen.....William Edler
 Capt. Kiernert.....Frank Erlanger
 Betta.....Jane Pepperell
 Count Von Moltke Herta.....J. P. Wade
 Johann Lesser.....Edvard Jobson
 Lady Maulfrey Le Fay.....Leah Gibbs
 Prince Hugo.....Harl McInroy

Story—Melodrama. Written by W. B. Ferguson. Directed by Edgar Jones. Featuring Viola Vale.

Remarks.

This feature will probably please those who delight in the mysteries of court intrigue, sword play and romantic adventure. Enacted in the familiar setting of a mythical principality, the rightful heir to a throne foils the attempts of a pretender.

Monroe Salisbury and Daniel Gilfeather play dual roles while Viola Vale plays three parts. William Edler plays the heavy to utmost satisfaction. Jane Pepperell, as Betta, is seen to good advantage.

The picture is but a fair example of melodrama. The story is very easily followed and the many complications arouse interest that is kept alive by the fight scenes.

The photography and lighting effects are very good.

The picture, as a whole, has a certain amount of merit.

Box Office Value.

One day.

"THOSE WHO PAY"

Thos. H. Ince. Seven Reels.

Released through U. S. Exhibitors.

Cast.

Dorothy Warner.....Bessie Barriscale
 Senator Graham.....Howard Hickman
 Mrs. Graham.....Dorcas Matthews
 Steve McNott.....Melbourne McDowell

Story—Dramatic. Written by C. Gardner Sullivan. Directed by Raymond B. West. Featuring Bessie Barriscale.

Remarks.

"Those Who Pay" is a feature that is considerably above the average. It holds the interest and is a very tense drama, with a sad ending.

The plot is built around an immoral situation, but there is nothing in the film that will offend. The scenes are handled delicately but retain their dramatic power. The cleverly worked up situations stand out particularly strong. The storm effects are very realistic, especially the lightning.

Bessie Barriscale, as Dorothy Warner, plays an exceptionally good part, as does Howard Hickman, in the role of Senator. Good work is also accomplished by Dorcas Matthews and Melbourne McDowell.

The picture is a good feature from every viewpoint and should do good business in all first class houses.

Box Office Value.

Two days.

PETROVA BUYS HOME

Madame Petrova has purchased the estate of Sam Harris at Great Neck, L. I. With it she gets two hundred and fifty chickens, four Holstein cows, and has set 200 tulip and chrysanthemum bulbs.

HOFFMAN GOES WEST

M. H. Hoffman, of the Foursquare Pictures, left this week for a tour of his exchanges in the West and South, in the interests of his serial now being produced by Wharton, Inc., "The Eagles Eye."

"SALT OF THE EARTH"

Edison. Five Reels.

Cast.

Sinful John.....Russell Simpson
 Snowshoe Sam.....William Wadsworth
 Marjorie Kincaid.....Peggy Adams
 Wallace Hyde.....Chester Barnett
 Brandon P. Hyde.....William Chatterton
 "Pyrites" Kincaid.....Ivan Christie

Story—Dramatization of Saturday Evening Post story by Peter B. Kyne, featuring Peggy Adams.

Remarks.

Pyrites Kincaid sells his mining claim for \$75,000, and he and his daughter prepare to go East and spend it. Hyde, a Wall Street sharp, swindles him out of the money, by salting a mine, and selling it to him.

Hyde's son, Monte, who is out West inspecting some land for his father, is in love with Marjorie, Pyrites' daughter. Before leaving for the East, he gets her promise to marry him.

Some time later Pyrites dies and leaves Marjorie penniless. She goes to work as a nurse in a railroad hospital. Monte, who is a medical student, having graduated, is made superintendent of the hospital, and he and Marjorie meet. He wonders at her coldness toward him, but can get no explanation.

Sinful John, a neighbor and friend of Pyrites, goes to New York to get the swindled money back. He induces Hyde to send engineers to examine the claim and puts gold dust in some dynamite. Then when the engineers blast for the gold they think they have a bonanza, and wire Hyde to that effect.

He in turn wires \$75,000 to Sinful John who then writes and tells him all about it.

He gives the money to Marjorie, explaining that Monte knew nothing about it and, while Monte and Marjorie are forgiving each other, he and Snowshoe, who had helped him in the matter, strike out for the desert.

Box Office Value.

Full run. Advertise Post story strongly.

"IN THE BALANCE"

Blue Ribbon. Five Reels.

Released December 17th.

Cast.

John Strangeway.....Earle Williams
 Louis Maurel.....Grace Darmond
 Sophy Gerard.....Miriam Miles
 Prince of Seyre.....Denton Vane
 Stephen Strangeway.....Robert Gaillard
 Grailot.....Templar Saxe

Story—Melodrama. Written by E. Phillips Oppenheim. Produced for Vitagraph by Paul Scardon. Featuring Earle Williams and Grace Darmond.

Remarks.

Louise Maurel, an actress, meets with a breakdown while on her way to meet the Prince. She is assisted by John, a farmer of the hills, who invites her to his home.

His brother, however, takes a dislike to her and seeks to send her away. She and John exchange confidences, and each takes the other's advice. Louise returns to the city and John follows later. The Prince, realizing the trend of affairs, tries to separate them by implicating John with a notorious dancer, but fails.

John proposes to Louise, and is finally accepted. Stephen, his brother, comes to the city to take him home. The Prince makes a remark about Louise which John resents, and they fight.

John then leaves for the hills, after having been told that what the Prince said, is true. Some time later Louise comes to the home of John and tells him that it is all untrue, that there never has been anything between her and the Prince, and all ends happily.

Earle Williams does good work and Grace Darmond makes a charming Louise. The other members do good work, and Templar Saxe handles a character part ably. Denton Vane makes a fine villain.

Box Office Value.

One day. Play Earle Williams and author's name.

—Do you know what the Kaiser would like to do to your Country, Home, Mother, Father, Sweet-heart, Sister, Brother, Wife, Children, etc., etc.?

—If you do, you will understand why all REAL AMERICANS are gladly singing and their audiences loudly applauding

We're Going to HANG THE KAISER

(Under the Linden Tree)

Extra Catch Lines that are Funny. It will go bigger than anything in your act

"YOU ARE A WONDERFUL BABY"

Looks like another "Oh, You Beautiful Doll." Excellent double or single

Some Compare It to "Mammy's Coal Black Rose"

"Y O'S HONEY TO YO' MAMMY JES' THE SAME"

In the Atmosphere of "You Made Me Love You"

"SOMEBODY STOLE MY HEART"

(AND YOU ARE THE ONE WHO DID IT)

Wonderful Double—Great Single. By the Writer of "Ballin' the Jack"

Funnier Character Song Than Our Celebrated "Nathan"

"SAMMY BOY"

(I'VE LIVED WITH YOUR MOTHER FORTY YEARS)

"IT WAS A WILD NIGHT"

Great Novelty Comedy Song, with a Wonderful Patter

"O'BRIEN IS LOOKING FOR YOU"

Successor to Our Famous "Come Out of the Kitchen"

KENDIS-BROCKMAN MUSIC CO., Inc. 145 W. 45th Street
NEW YORK CITY

THOSE HIDDEN NAMES

William Lepper Abingdon.
 Louis Kaufman Anspacher.
 Edwin Hunter Pendleton Arden.
 Harley Granville Barker.
 James Matthew Barrie.
 Henry Martyn Blossom.
 William Augustus Brady.
 George Howells Broadhurst.
 William Graham Browne.
 Arthur William Byron.
 George Michael Cohan.
 Charles Haddon Chambers.
 Jerre Joseph Cohan.
 Edward Gordon Craig.
 William Henry Crane.
 Peter Christopher Arnold Daly.
 Cecil Blount De Mille.
 Charles Bancroft Dillingham.
 Henry Edonis Dixey.
 Abraham Lincoln Erlanger.
 William Alfred Faversham.
 Lewis Maurice Fields.
 Nathaniel Carl Goodwin.
 Joseph Rhode Grismer.
 James Keteltas Hackett.
 Robert Terrel Haines.
 Hale Rice Hamilton.
 Oliver Peter Heggie.

Ralph Cornelius Herz.
 Robert Smythe Hichens.
 Robert Cochran Hilliard.
 William De Wolf Hopper.
 William Wymarks Jacobs.
 Percy Wallace Mackaye.
 John Hartley Manners.
 Robert Bruce Mantell.
 John Belcher Mason.
 Alfred Edward Woodley Mason.
 James Brander Matthews.
 William Somerset Maugham.
 Victor Frederick Moore.
 Ben Iden Payne.
 Edward Henry Peple.
 Arthur Hamilton Revelle.
 Edward Everett Rice.
 Henry Wilson Savage.
 Edward Brewster Sheldon.
 Harry Bache Smith.
 Edward Hugh Sothern.
 Frances Grant Starr.
 Fred Andrew Stone.
 Newton Booth Tarkington.
 George Crouse Tyler.
 Henry Byron Warner.
 Joseph Maurice Weber.
 John Daniel Williams.
 Thomas Alfred Wise.

**JULIETTE BELMONT**

"JULIETTE," GYPSY VIOLINIST, has left vaudeville

and entered burlesque and is doing very nicely with the "20th Century Maids." She is under the direction of Jacobs and Jermon, seasons 1917-18-19-20. New Year's week she will be seen at the Columbia Theatre, New York City.

Greetings

KATHRYN PEARL

1917-1918

At B. F. KEITH'S

Royal Theatre This Week
Dec. 17

ROY

CUMMINGS

NOW APPEARING WITH

RUTH

MITCHELL

"Don't Tear That Drop"

Direction—**THOS. J. FITZPATRICK**

W I S H Y O U T H E S A M E

HELLO GIRLS COMPANY

Wishes All a Merry Christmas and a Happy New Year

HARRY HART, Owner

LOUIS LESSER, Manager

BEN BOLAN, Agent



Ingenue

Nellie

Emily

NICE SISTERS



Soubrette

LEW GOLDEN



Principal Comedian and Producer

JULES JACOBS



BACK AGAIN

DOING DUTCH

MONA

\$10,000



RAYMOND

Beauty

BILLY WALSH

Singing Straight

HARRY FISHER

And His Cycling Models

Booked Solid Until May 15

NEW, STANDARD, ACTOR-MANAGER CONTRACT

(This agreement is herewith printed for the first time. Its ratification by the United Managers' Protective Association and the Actors' Equity Association was the occasion of a great dinner at the Hotel Astor November 25, both the contract and the banquet being the first of their kind ever carried to a successful conclusion in the history of the theatre. Keep it for future reference.—Editor's Note.)

U. M. P. A.-A. E. A. STANDARD CONTRACT

Agreement made this day of 191.....

between (hereinafter called "Manager"),

and (hereinafter called "Actor").

1. The Manager engages the Actor to render services in upon the terms herein set forth, and the Actor hereby accepts such engagement on the following terms:

(Here state the name of the part and of the play in which the Actor is to appear; also, if he is to be required to understudy.)

Opening Date

2. The date of the first public performance shall be the day of 191....., or not later than fourteen days thereafter.

Compensation

Employment hereunder shall begin on the date of the beginning of rehearsals, and shall continue until terminated by such notice as is herein provided.

3. The Manager agrees, as compensation for services hereunder, to pay the Actor the sum of Dollars (\$.....) every week from the date of the first public performance of the play.

4. The Actor, if required, shall give four weeks' rehearsal without pay; if further rehearsals are required, then for each additional week or part thereof, the Manager shall pay the Actor, on Saturday of that week, at the rate of one-half of the salary mentioned in paragraph three.

Rehearsals shall be considered to be continuous from the date of the first rehearsal to the date of the first public performance of the play as provided in paragraph two.

If the above play is a musical play, or a spectacular production, then, wherever the word "Four" appears in this paragraph the word "Six" shall be substituted.

Notice of Termination During Rehearsals

5. This contract may, during rehearsals, be terminated, as follows:

(a) At any time during the first ten days' rehearsals of the company by either party by giving written notice, if this contract be signed and entered into within two months of the date mentioned in paragraph two; or,

(b) Any time after the first ten days' rehearsals, by the Manager, by paying the Actor a sum equal to two weeks' salary; or,

(c) By the Manager giving written notice and paying to the Actor two weeks' salary, unless the Manager shall have previously notified the Actor that the play will not be produced or that the Actor will not be called for rehearsal; provided further, that the Actor has secured another engagement at a salary not less than herein provided, payments under which are to begin not later than the date of the first public performance herein provided. In these events, the Manager shall not pay said sum equal to two weeks' salary, nor shall he do so if under similar circumstances the Actor secures an engagement at a lesser salary to be paid prior to the date mentioned in paragraph two; in that event the Manager shall pay the difference between the sum equal to two weeks' salary and the sum which the Actor would receive for two weeks' work.

(d) The Actor may cancel the contract by giving written notice and paying to the Manager a sum equal to two weeks' salary.

Individual Termination by Closing of Play or Company

6. Either party may terminate this contract at any time on or after the date of the first public performance of the play by giving the other party two weeks' written notice.

7. (a) If the play runs four weeks or less, the Manager may close the play and company without notice, and terminate the right of the Actor to further compensation, provided he has paid the Actor for all services rendered from the date of first public performance, and in no event not less than two weeks' salary.

(b) If the play shall run more than four weeks, the Manager shall give one week's notice of the closing of the season of the play and company, and thereby terminate the right of the Actor to compensation except for services performed to the date of closing.

Lost Rehearsals

8. If the Manager is prevented from giving rehearsals because of fire, accident, riot, illness of star or prominent member of the cast, Act of God, public enemy or any other cause which could not reasonably be anticipated or prevented, then, the time so lost shall not be counted as part of the four weeks' rehearsal period herein provided. When said time so lost shall exceed two weeks, the Actor shall be free if he so elects.

Clothes

9. (a) The Actor shall furnish and pay for such clothes as are customarily worn by civilians of the present day in this country, together with wigs, boots, and shoes necessarily appurtenant thereto. All other clothes, wigs, shoes, costumes and appurtenances and all "properties" to be furnished by the Manager.

(b) If the Actor be a woman, and her salary shall be one hundred and fifty dollars a week or less, then the following clause supersedes (a):—

The Manager shall furnish and pay for all dresses, hats, appurtenances to costumes, and all "properties." Footwear and wigs for modern plays to be furnished by the (Here state whether "Manager" or "Actress").

(c) It is understood that in every case where the Manager furnishes costumes and appurtenances under this paragraph of the agreement, if notice of cancellation of this contract be given by such Actor, in that event she shall reimburse the Manager for the necessary and reasonable expense to which he may be put in altering or rearranging such costumes for her successor.

Number of Performances

10. Eight performances shall constitute a week's work with the exception that:

(a) Nine performances shall so constitute a week's work in theatres where it has hitherto been the established custom to give nine performances weekly, or where it has been a like custom to give six evening performances and three matinees.

(b) Holiday matinee performances shall be given by the Actor without remuneration on the following days: Christmas Decoration Day Labor Day Washington's Birthday Thanksgiving in U. S. and Canada Columbus Day Fourth of July Lexington Day in Boston Lincoln's Birthday New Year's Day

(c) A pro-rata amount of the weekly salary shall be paid for each extra performance.

Transportation

11. The Manager hereby agrees to pay for transportation of the Actor when required to travel, including transportation from New York City to the opening point, and back to New York City from the closing point. The Manager, also, agrees to pay the cost of all transportation of the Actor's personal baggage up to two hundred pounds weight.

12. (a) If this contract is cancelled by the Manager, he agrees to pay the railroad fare of the Actor back to New York City.

(b) If this contract is cancelled by the Actor, he agrees to pay his own railroad fare back to New York City, and to reimburse the Manager for any railroad fare the Manager may have to pay for the Actor's successor up to an amount not exceeding railroad fare from New York City to the point where said successor joins the Company.

(c) If the company is organized and its members are engaged outside of New York City, the name of such place is, unless it is otherwise stated, herein agreed to be substituted for New York in paragraphs eleven and twelve.

Lost Performances

13. The Actor shall travel with the company by such routes as the Manager may direct, and the Actor shall not demand compensation for any performance lost through unavoidable delay in travel which prevents such performance by the Company.

14. It is further agreed if the Company cannot perform because of fire, accident, riot, Act of God, the public enemy, or for any other cause which could not be reasonably anticipated or prevented, or if the Actor cannot perform or rehearse on account of illness or any other valid reason, then the Actor shall not be entitled to any salary for the time during which said services shall not for such reason or reasons be rendered. If this illness of the Actor should continue for a period of ten days or more, the Manager may terminate the contract.

Lay-Off

15. The Manager has the right to lay off the Company without salary for the week before Christmas, and the week preceding Easter Sunday, or both weeks, if desired. In the event of such lay-off, the manager shall not be entitled to the services of the company unless rehearsals be made necessary by the sudden illness of the star, or of some prominent member of the company or of change in the cast.

Duties of the Actor

16. The Actor agrees to be prompt at rehearsals, to pay strict regard to make-up and dress, to perform his services in a competent and painstaking manner, to abide by all reasonable rules and regulations, and to render services exclusively to the Manager from the date of beginning of rehearsals, and shall not render services to any other person, firm or corporation, without the consent of the Manager.

Notices

17. All communications which refer to the Company in general shall be posted upon the call-board. Notice to the Manager must be given to him personally or to his representative.

Arbitration

18. The parties hereto in consideration of said employment and hiring, and, of the mutual promises herein contained, agree for their mutual benefit and protection that in the event of any dispute or disagreement in respect to a claim for salary or damages for alleged wrongful discharge, before a right of action shall accrue, it shall be submitted to arbitration, to ascertain and determine what sum, if any, is due for salary or damages.

The arbiters shall be two disinterested persons to be chosen from among persons engaged in the theatrical profession (one by each of the parties hereto), and the two so chosen shall first elect a competent disinterested umpire. The two arbiters together shall then estimate and fix the amount of salary or damages, if any, and, failing to agree, shall submit the matter to the umpire. The award in writing of any two shall determine the amount of such salary or damages.

The parties hereto shall pay the arbiters respectively selected by them, and they shall bear equally the expense of the arbitration and the umpire.

The arbiters and umpire shall be appointed within ten days after notice, and shall, within one week after their appointment, meet to hear and determine the difference which have arisen; it being provided, however, that if the Actor be a member in good standing of the Actors' Equity Association, and the Manager a member in good standing of the United Managers' Protective Association, then, in that event, it is agreed by the parties hereto that the respective arbiters shall be selected by these respective organizations.

Should suit be brought before the selection of arbiters, the party sued may at any time after suit, and before trial, give notice of his desire for an arbitration and choose an arbiter as herein provided.

IN WITNESS WHEREOF we have hereunto set our hands and seals the day and year first above written.

.....MANAGER.
.....ACTOR.



Christmas Greetings

from

THURSTON

The Magician

Ollie Young and April

INVITE ALL THE BOYS AND GIRLS WHO ARE PRESENT AT THE SATURDAY MATINEE TO A

BUBBLE PARTY

to be held on the stage after the regular performance. Mr. Young and Miss April will give their little guests pipes and packages of their own specially prepared bubble solution, and teach the youngsters a few pretty bubble tricks. Prizes will be offered for the largest bubbles blown.

KEITH'S THEATRE
Saturday Afternoon.



Clyde Phillips

Offers That Beautiful Act

Mabel Naynon's Birds

It would take the best part of a man's life to try to duplicate this act—and then you couldn't do it. There's a reason. Pantages Theatre, Tacoma, Wash., week of Dec. 24

CLYDE PHILLIPS
Manager.

MERRY CHRISTMAS

I. MILLER Shoes

Satin slippers in stock in all colors. Entire company fitted in 24 hours. Every Stage and Street shoe requirement is satisfied here

1554 BWAY. N. Y.



9 BERBERS

SLAYMAN ALI

Manager and Producer of
ORIENTAL NOVELTIES

WISHES ALL

A Merry X-Mas and A Happy New Year



SLAYMAN ALI

**ALL KINDS OF
ORIENTAL ACTS
FURNISHED FOR**

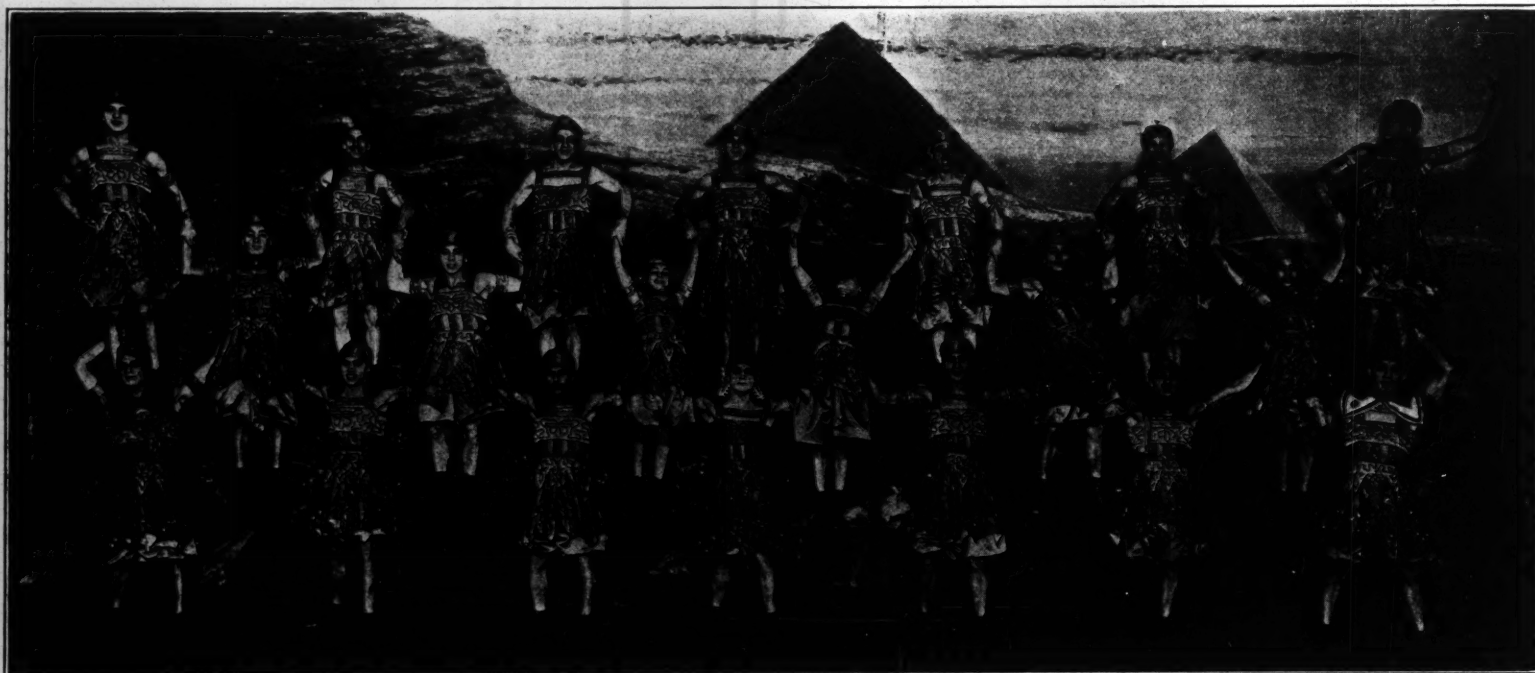
Circuses, Fairs, Parks and Other
Out-of-Door Amusement
Enterprises

Managers and Fair
Secretaries desiring
Oriental novelties
should communi-
cate with

SLAYMAN ALI
253 West 39th St.,
New York City

**SLAYMAN ALI
PRODUCTIONS**

Are always the newest and best
with none but Oriental performers.
He leads and others follow



Enjoying success as the big feature of the New York Hippodrome Production, "Cheer Up," in which there are Slayman Ali Troupe, Berber's Troupe, and Tzziginia Troupe.

Permanent Address, **SLAYMAN ALI**, 253 West 39th St., New York, N. Y.
Vaudeville Agent, **WILLIAM MORRIS—PAT CASEY AGENCY**

BILL FARNUM

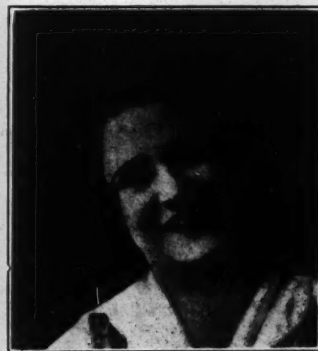
By George V. Hobart

He was born on the Fourth of July!
And Why?
So that Fate could present him a personal
thrill
When the fireworks flare and the orators
spill,
So that Freedom could call him—"My
favorite son, Bill!"
That's why
He was born on the Fourth of July.
He was born on the Fourth of July!
And Why?
So that old Yankee Doodle could be his
refrain
And ev'ry damned Eagle'way up there in
Maine
Was the friend of his youth—so I rise to
explain

Merry Christmas

Rose

Ingenue



Happy New Year

Clifton

Member N. V. A.

Merry Xmas and Happy New Year



CHAS. DUNN

Producer and Irish Comedian

B. F. KAHN STOCK COMPANY

Merry Christmas

GUS DREYER

1482 Broadway, New York

Xmas Greetings

**GLENN
ANDERS**

SUPPORTING

HERMINE SHONE

Wishing All a Very Merry Xmas and a Happy New Year

BENJ. A. LEVINE

Grand Theatre, Trenton, N. J.

TWENTY-SIXTH SUCCESSFUL SEASON

AL REEVES

**Big
Beauty
Show**

Wishing Every One a Merry Christmas and a
Happy New Year

P. S.—Can Always Use Handsome Chorus Girls,
Novelties, Entertainers, and New Faces.

Compliments of the Season to all my friends and enemies!

DOC SUSS

COLUMBIA THEATRE BLDG., N. Y.



To our thousands of friends in the profession whose confidence we enjoy and for all of whom we have the highest regard, we extend our heartiest thanks for their splendid co-operation and hope that 1918 will leave all cares behind and bring them nothing but Happiness, Prosperity and—LONG ROUTES.

BEGIN THE NEW YEAR RIGHT

by having material that will help the good work along. It's impossible to fail with any of the following:

ALL KINDS FOR ALL ACTS

There's A Long, Long Trail

The great international success by Zo Elliott and Stoddard King

I'm Going to Follow the Boys

Great for the girls, by Jas. V. Monaco and Howard Rogers

The Magic of Your Eyes

High class ballad by Arthur Penn

When It's Moonlight in Tokio

A Japanese novelty by C. P. Shisler, B. James and Bob Heath

Absence Brings You Nearer to My Heart

Beautiful ballad by Alfred Solman and Paul Benedek

The Dream of a Soldier Boy

Story ballad by Jas. V. Monaco and Alfred Dubin

'Neath the Autumn Moon

Brilliant waltz, easy to sing, by F. Vanderpool and L. Weslyn

The Army's Full of Irish

Rollicking Irish song by Walter Donaldson and Bert Hanlon

Trooper Flynn

Comic Novelty by Jack Mahoney

Somewhere in France ^{is} the Lily

Sensational hit by Jos. E. Howard and Ph. Johnson

After a Thousand Years

Oriental ballad by Jas. V. Monaco and Alfred Dubin

Yock-a-Hilo Town

A Chinese novelty by Walter Donaldson and Monty Brice

Jazzin' the Cotton Town Blues

Rag novelty by Harry Olson and Roger Lewis

I've Got the Nicest Little Home in D-I-X-I-E

Novelty with patter. Lyric and Music by Walter Donaldson

The Road For You and Me

Waltz ballad by Geo. Lyons, Bob Yosco and Jas. Donahue

That's A Mother's Liberty Loan

Descriptive ballad by Clarence Gaskill and Mayo & Tally

Then I'll Come Back to You

Comic Novelty by John W. Bratton

Kiss Me Again

Great song for prima donnas by V. Herbert and H. Blossom

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

M. WITMARK & SONS

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Uptown Prof. Rooms, AL. COOK, Manager
1562 Broadway, NEXT TO PALACE THEATRE

BALTIMORE
New Reilly Hotel
F. HARRISON

SAN FRANCISCO
Pantages Building
AL. BROWNE

ST. PAUL, MINN.
R158 Bremer Arcade
Wm. B. Wessel

HONOR THE MOTHERS

By Maynon Steward
(National Stock Company)

The bugle calls, Old Glory flutters on the breeze,
We know the sound, it seems our very blood to freeze,
Yet for our country's sake, we mothers must be strong,
And send our sons to quell this fearful, awful wrong.
We must be brave, yes braver, than our dear sons who go
Out on the battlefield to bravely meet the foe;
We must smile and pray tho our hearts may break;
We must suffer all the sorrows when our only son they take.

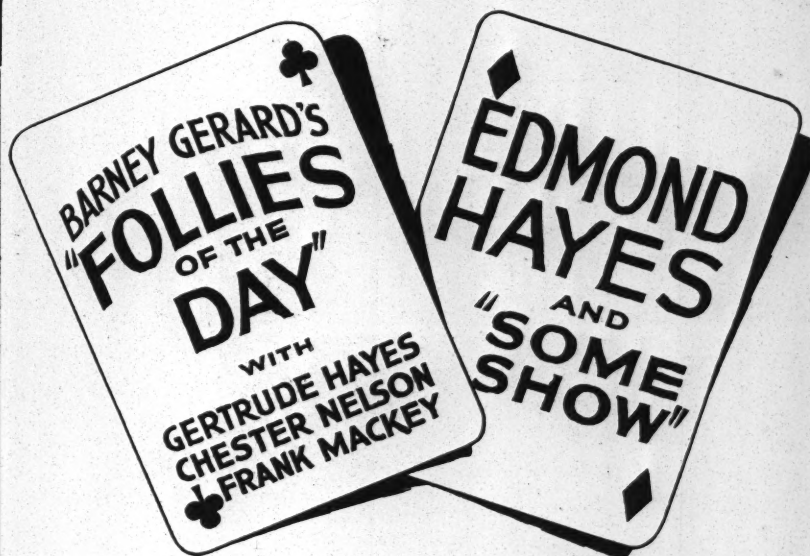
Not alone to the soldiers should come the world's applause,
But to all the mothers who strive to keep the laws
While giving to their country their life, their blood, their all,
Who nurse the sick and wounded while heroes 'round them fall.
We don't believe in battle; 'tis not the mother creed
To raise our sons for soldiers, still all must see the need
Of protecting all the mothers and who can do it best,
But these same sons who with mother's love are blest.
So when you see Old Glory and the soldiers marching by,
Just turn and count the mothers, you'll know the tear dimmed eye;
Her fight is so much harder, her sorrows she must hide,
Just honor all the mothers, in God they must abide.

MAY the New Year bring continued prosperity to our country and peace to all humanity.

BARNEY GERARD

PROVIDING FUN FOR THE NATION WITH THE

"2 BIG CARDS"

**W. HORELIK**

and his great ensemble in their original dancing sensation
"The Gypsy Camp"
wish all A Merry Christmas and A Happy New Year

COMPLIMENTS OF THE SEASON

HURTIG & SEAMON'S
Theatrical Enterprises

Strand Theatre Building, 1571 Broadway, N. Y.

"SHORT STORIES"
ILLUSTRATED BY
HAL STEPHENS
A NEW ACT



Merry Xmas and Happy New Year

Ruth Hastings

PRIMA DONNA—FRENCH FROLICS

TOMMY HAYDEN & CO.

Versatile English Comedian

Merry Xmas and all that stuff

HITS **HARRY VON**

wishes the entire theatrical world "A Merry Christmas and a Happy New Year"
and new, for their hearty co-operation during the past year.

The greatest Descriptive Ballad in years.
A bigger hit than "Someone
More Lonesome"

JUST AS YOUR MOTHER WAS

With the most wonderful punch poem
ever written. Beautiful Duet and
Quartette arrangement.

A Ballad That Will Never Die

**THERE'S SOMEONE MORE
LONESOME THAN YOU**

HARRY VON TILZER MUSIC

BEN BORNSTEIN
Prof. Mgr.

222 West 46th Street
CHICAGO OFFICE: 143 North Dearborn

Lillian
Lorraine's
Big
Comedy
Irish Song
Hit

**SAYS
I
TO
MYSELF
SAYS
I**

Lyric by
**EDDIE
MORAN**

Elizabeth
Murray
is also a
Riot
with this
Song

ON TILZER HITS

Happy New Year," and wants to thank his many friends, both old and new, for the past year on his 25th anniversary as a song writer.

The Courtney Sisters say this song is bigger for them than "You Made Me Love You" was

GIVE ME THE RIGHT TO LOVE YOU

By BEN BARD and ABE CLATT

Great Double Version for boy and girl.
Also Beautiful Obligato by Ed. Smalle.

Another "Last Night Was the End of the World"

LOVE WILL FIND THE WAY

the best 12-8 ballad on the market

Adele Rowland's Terrific Comedy Hit

LISTEN TO THE KNOCKING AT THE KNITTING CLUB

Lyric by BERT HANLON

Our New Patriotic Ballad Hit. Watch it Grow.

IT'S A LONG WAY TO THE U. S. A. AND THE GIRL I LEFT BEHIND

Lyric by VAL TRAINOR

C PUBLISHING COMPANY

125 West, New York City

125 West, Chicago. MURRAY BLOOM, Manager

MEYER COHEN
Bus. Mgr.

THERE'S A REASON WHY

YOU SHOULD USE AND WILL WANT TO USE

OUR TWO SENSATIONAL HIT SONGS THE REASON

WE ARE BEHIND THEM TO PUT THEM OVER. WE ARE SPENDING SEVERAL THOUSAND DOLLARS TO LET THE PUBLIC KNOW ABOUT THEM. THIS TREMENDOUS ADVERTISING CAMPAIGN WILL REACH A CLIMAX WITH OUR \$1250.00, QUARTER PAGE AD, ISSUE OF JANUARY 26th, IN

THE SATURDAY EVENING POST

OVER FIVE MILLION PEOPLE WILL READ AND KNOW ABOUT THESE SONGS
OVER FIVE MILLION PEOPLE ARE WAITING TO HEAR THEM

BE ONE OF THE FIRST TO SING WHAT THE PUBLIC WANTS TO HEAR

HIT No. 1

THE GREATEST PATRIOTIC SONG EVER WRITTEN—THE HEART'S DESIRE OF THE ENTIRE NATION

THE U. S. A. WILL LAY THE KAISER AWAY

THE WATSON SISTERS FEATURE SONG—GOES OVER THE TOP ANYWHERE
A HIT BECAUSE IT TELLS WHAT "OUR BOYS" ARE "OVER THERE" TO DO—BY JACOB DETTLING & CHAS. ROY COX

HIT No. 2

A WONDERFUL BALLAD BY TWO NEW WRITERS—MAYNARD & WHELPLEY

MY FLOWER OF ITALY

JUST HEAR EMMA CARUS USE IT—THEN YOU'LL GET IT FOR YOUR OWN ACT

WE ALSO PUBLISH

A Great Chorus Number by
Collins & Burnett

**SAILING
HOME**

Parker & Longbrake's
Wonder Ballad

**ROSE OF
THE NIGHT**

A Wonderful 2 4 Pep Number
by Jacobs & Cox

**VIRGINIA
FROM VIRGINIA**

The Song That Brings Cheer to
Our Soldier Boys

**THAT RED CROSS
GIRL OF MINE**

ORCHESTRA LEADERS: DOUBLE ORCHESTRATION OF OUR TWO BIG HITS—35c. DOUBLE ORCHESTRATION "VIRGINIA" AND "RED CROSS GIRL"—35c. ALL 4—50c. POSTPAID

WE WANT A REPRESENTATIVE IN EVERY TOWN—WRITE FOR PARTICULARS

SPECIAL ANNOUNCEMENT

WE HAVE MAILED COPIES OF THESE SONGS TO OVER A THOUSAND ACTS. IF YOU DID NOT RECEIVE YOURS SLIP US A THIN DIME AND YOUR ROUTE AHEAD FOR A BUNDLE OF "LIVE WIRES"

WITH BEST WISHES FOR A MERRY XMAS AND A HAPPY NEW YEAR TO EVERYONE

BUCKEYE MUSIC PUB. CO.

CHAS. ROY COX,
PRESIDENT

COLUMBUS, OHIO.

TO JANET BEECHER

(In the manner of Robert Herrick.)

Janet, sweet and all divine,
Playing radiant Valentine,
Think you that your Pipes of Pan
Pipe but to a single man?
Nay, my dear, thy breath of Spring
Sets all hearts a-wandering.

Janet, sweet and all divine,
Is thy magic Valentine
Wisdom's self in Folly's dress
'Spite of all her comeliness?
Ah, my dear, thy gay disguise
Blinds a man who would be wise.

Lady fair, thy art may fit
Any part that comes to it;
But thy laughter, light as lace,
Joyousness and dainty grace,
Whisper in this heart of mine
"Janet sweet is Valentine."

RENT HIP FOR CONCERT

The Catholic Big Brothers' League has engaged the Hippodrome for a concert on the evening of Dec. 30 for the benefit of the league. The Rev. John B. Kelly has selected George M. Cohan, Rex Beach, Donald Brian, William Collier, Laurette Taylor and Fred Stone as his committee

B. F. KAHN'S ENTERPRISES

Wishes All A Merry Christmas and A Happy New Year.
As Lincoln Said—"With Good Will to All and Malice Toward None"

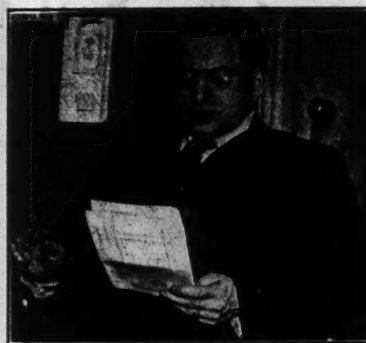
Union Square Company

14th St., Broadway

CHAS. DUNN
LEW LEDERER
JAMES X. FRANCIS
GEO. WALSH
ANNA SAWYER
DIXIE DIXON
HARRIETT LEE
LORRAINE

18 Union Square Beauties

Two Best Looking Choruses in Burlesque. Alternating with National Winter Garden Theatre, Second Ave. and Houston St. Three weeks stock family circuit. A new show every 3 weeks. Billy "Grogan" Spencer, on Holiday Vacation, Returns Jan. 7.



B. F. KAHN

Follies Company

Follies Theatre, 149th & 3d Ave.

HARRY STEPPE
BEN HOWARD
BILLY WANDAS
CHICK BRICMONT
FRANCIS CORNELL
DOLLY FIELDS
MICHELINA PENNETTI

18 Follies Beauties

Merry Xmas and Happy New Year



FRANK PARISH & STEVEN PERU

— IN THEIR —
ORIGINAL NOVELTY
DANCE, PROVE
THAT THEY POSSESS
A SKILL AND
DISTINCTION ALL
THEIR OWN.

— VAUDEVILLE'S MOST
UNIQUE NOVELTY IN ONE —

— DIRECTION OF —
FRANK EVANS



Dec. 17, Keith's Cincinnati; Dec. 24, Keith's Providence; New Year's Week, Dec. 31, Keith's Palace, New York; Jan. 7, Royal, Bronx, N. Y.; Jan. 14, Alhambra, New York.

The Comedy Perennials

Roger Hugh L. Marcelle

Imhof, Conn & Coreene

Blooming again

"In a Pest House"

MERRY XMAS TO ALL

Herbert-Germaine Trio

IN VAUDEVILLE

THREE PERONEÉS

In Their High Class Sensational Dancing and Musical Novelty Act

Ball Bros. & Co.

European Eccentric Pantomimists

Direction—LEW GOLDEN

U. B. O.

Merry Christmas

Sig Franz and Company

IN

"THE WORLD ON WHEELS"

Featuring LA PETITE VIOLETTE
Originator of "The Bed on Wheels"

DIRECTION—MORRIS AND FEIL

GREETINGS TO ALL

JUNO-SALMO

Booked Season Solid United Time

DIRECTION—LOUIS SPIELMAN

COMPLIMENTS OF THE SEASON

WILL H. SMITH
PRODUCER

GUS HILL ATTRACTIONS

EDDIE HARVEY
NOEL AND THOMAS

Wish Their Many Friends

A Merry Xmas

And

A Happy New Year

—WORKING ALL THE TIME—

CHINATOWN IN DAYS OF HOYT

By Arthur B. Lake

A funny soldier made of tin,
A monkey made of brass,
Were among Hoyt's novelties
That were turned into cash;
And on a trip to Chinatown,
No temperance town at that,
A warmer place you'd hardly find
On your travels 'round the map.
A contented woman reclined at ease;
The look-out juggled a bunch of keys,
And any moment, you never could tell,
The trick pulled off at a midnight bell.
A black sheep there you'd often find,
With the tint of a milk white flag,
A baby rag tucked under his wing,
By the cute little name of Mag.

It's there you'll find the lobsters
All done up to a turn,
And it did not seem so very long
Till their ashes filled an urn.

Chinatown now is on the wane,
Where runaway colts were found;
You had to get there in a roundabout way
By a trip through a hole in the ground.

In this little rhyme of plays of old,
Which I have mentioned here,
Another one that had a run
Was Charlie's Texas Steer.

MUCK IS SWISS CITIZEN

WASHINGTON, D. C., Dec. 17.—According to the statement issued here by the Swiss Legation, Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland and not a subject of Germany. Inquiry brought out the information that while he was born in Bavaria he was taken, when eight years old, to Switzerland, where the elder Muck took out naturalization papers.

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AL. LEWIS, General Manager

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1405 TIMES BUILDING, N. Y.

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MERRY CHRISTMAS and HAPPY NEW YEAR
TO ALL OUR FRIENDS

HELEN FRANCES
RUSSELL SISTERS

Watson's Beef Trust

X-MAS GREETINGS TO ALL



TAMEO KAJIYAMA

A New Act in Preparation

DIRECTION—HARRY WEBER

GREETINGS FROM

BERT and HARRY GORDON

"STOP YOUR FLAT"

This Week (Dec. 17) Keith's, Providence
DIRECTION—MORRIS AND FEIL

YULETIDE GREETINGS TO ALL

GEO. F. HAYES

ROSE SYDELL SHOW

JAS. E. COOPER ENTERPRISES Greetings

BILLY K. WELLS, General Manager

RAYMOND B. PEREZ, Dance Producer

WILL J. KENNEDY
(Hoosic Falls Cut Up)

WITH
The SIGHT SEERS

BILLY HEXTER, MGR.

SOLLY WARD
(The Inimitable)

AND
The ROSELAND GIRLS

BOB SIMONS, MGR.

FRANK HUNTER
(Cullud Puherson)

WITH
The BEST SHOW IN TOWN

LOUIS OBERWARTH, MGR.

ABLY SUPPORTED
by

SHIRLEY LAURENCE
Prima Donna

FLO DAVIS
12 Cylinder Soubrette

ARTHUR DELMORE
Leads

IDA CLAIRE
Comedienne

HAZEL REGAN
"Dashing"

The Nut Cracker Dodge
HARRY COLEMAN
(Actor Laborer)

ELSIE BOSTEL
Prima Donna

DON TRENT
"Darn Dude"

STELLA WOOD
"Speedy"

ELSIE DELAUR
Song Queen

EVELYN BURNETT
Ingenué

The Harmony Singers
HUNTER
CHICK & HUNTER

BERT LAHR
(Such a Funny People)

LYNN CANTOR
Prima Donna

FRANK WESSON
"Gentleman Bum"

CLARA KEATING
"Pee Wee"

VIRGINIA WARE
"A Toast M'lord"

RALPH ROCKAWAY
Matinee Idol

MATTIE DE LEACE
Ingenué

BUD WALKER
Juvenile

The DAVENPORTS

ARMY and NAVY GIRLS

Featuring **BERT WESTON** "Watch It Roll In"

SOLLY WOOD
Hebrew Joke Maker

ED WELCH
Straight

CLAUDIA KERWIN
Dainty Ingenué

EVELYN FERRIS
"Blondy"

JIM PEARL
Irish Punster

*Extend Greetings of the
Season to All*
LOU STARK, Manager

MAY FLORINE LINDEN
Prima Donna

NAT MORTAN
Song King

JENNIE ROSS
"Peppers"

THE THEATRE

By Samuel Hoffenstein

The roar of the smoking world, the rage
of the bleeding year,
The reeking sin and sorrow, they do not
enter here.

Here Peace still finds a temple to wait the
dawning Truth,
Here still the Hour holds solace for unfor-
getting Youth.

Here Love still meets with Laughter to
make the earth divine,
Here Harlequin, immortal, still finds his
Columbine.

The dripping Death whose shadow lies red
in every clime
Is here a sombre legend that haunts an
ancient time.

Here Pierrot, still pursuing the glamorous
Pierrette,
Bids those who dare, remember, and those
who must, forget.

Here, while the hosts of Horror the lands
incarnadine,
A deathless Art keeps burning the lamps
at Beauty's shrine.

What though the jest and jester, as mortal
service must,
Be sometimes less than worthy of the
immortal trust—

Here, still through all the tempest, the
peaceful tapers gleam,
Serene upon the altar of an eternal Dream.

Christmas Greetings

TO ALL

**Beatrice
Harlowe**

WATSON'S BEEF TRUST

Season's Greetings

from

Lew Pollock

With

Harry Fox

At B. F. Keith's Bushwick Theatre This Week

CHRISTMAS GREETINGS

PEPPLE AND GREENWALD

Vaudeville Attractions

MAJESTIC THEATRE BLDG.

CHICAGO

A MERRY CHRISTMAS

and

A HAPPY NEW YEAR



**McMAHON,
DIAMOND**

AND

CHAPLOW

Booked Solid U. B. O. Circuit

Direction—M. S. BENTHAM

**A. J. STASNY MUSIC CO., and Staff Wish Their Friends
A Merry Christmas and A Happy New Year**

Miss Elsie Janis in "Miss 1917" now at Century Theatre, New York, is scoring a terrific hit with

"WHEN YANKEE DOODLE LEARNS TO PARLEZ VOUS FRANCAIS"

By WILL J. HART and ED. NELSON

A war song that drives the blues away. The most sensational Song Hit ever published.

WATCH THE FOLLOWING NEW NUMBERS:

"She'll Miss Me Most of All"

March War Ballad

"When The Moon Begins to Shine"

(THROUGH THE PINES OF CAROLINA)
Novelette War Ballad

"Just You"

Ballad

"When We Reach That Old Port"

(SOMEWHERE IN FRANCE)
March Ballad

"I've Got A New Job"

Comedy War Song

(YOU'LL FIND A SHAMROCK)

**"Down In The Garden
of Ev'ry Irish Heart"**

Irish Ballad

"I'm With You"

Novelette

"Dancing 'Neath The Dixie Moon"

Great Closing Number. Wonderful Harmony.

"A Soldier's Rosary"

Wonderful Ballad

"Minnehaha"

(SHE GAVE THEM ALL THE HA! HA!)
Comedy Song

Write for this wonderful collection of songs at once and be the first to sing them.

A. J. STASNY MUSIC CO.

EXECUTIVE OFFICES—56 West 45th St., New York City

PROF. DEPT.—Suite 306, Strand Theatre Bldg., New York City. CHICAGO—Suite 50, 143 North Dearborn St.

MANAGER OF BEDFORD THEATRE IS DEVOTEE OF SYSTEMATIC WORK

"System in everything is one of my strongest principles," said Lionel H. Keene, manager of Fox's Bedford Theatre, Brooklyn, recently.

"Wherever you find a stately theatre, thronged at every performance with the best people and enjoying the patronage and approval of the public generally, you will find a manager in charge who has a faultless system and a tried and true force of attaches who assist him in carrying it out.

"This system extends from the manager himself down to the program boy. There is a certain well defined policy in the carrying out of every detail of conducting

the house, which is adhered to without wavering to the most minute degree.

"There is a regular hour for the box office to open and close, a certain set time for the doors to open and a regular time for the curtain to rise. The requisite work about the house is done on schedule time, and, in order that this may be accomplished, there must be discipline that should be far ahead of that of any other business establishment.

"Both before and behind the footlights the system must be without a flaw. When that is the case—as is the case with all successful and well-managed houses—there can be nothing ahead but success and public favor. Nine times out of ten it is the slipshod theatre, with a deplorable lack of system, that suffers for want of patronage. System is everything these days, and the business in which it is not the ruling power is an assured failure from its start."

SEASON'S GREETINGS

TO

MISS NORAH READ



FROM

PERCY ATHOS AND GRETA READ

KEITH'S CIRCUIT

DIR. WM. MORRIS—PAT CASEY AGENCY

TEDDY SIMONDS, JAMES J. LAKE

AND THEIR

Auto Girls

WISH "THE CLIPPER" AND ALL THEIR
MANY FRIENDS A

MERRY CHRISTMAS AND A HAPPY 1918

Compliments of the Season



HERMAN TIMBERG



Direction—HARRY WEBER

HERMAN WEBER GEORGE O'BRIEN

RICHMOND PUBLISHER
152 West 45th St.
NEW YORK

To Singing Artists Everywhere

We can't see you all personally, much as we would love to, so the next best thing we can do is to truthfully tell you on this page all about our new songs. We offer the following selections for your approval. We are sure they will make good for you! When playing New York territory come in and see us. We have a lot of pleasant boys who will be glad to take care of you.

THERE'S A VACANT CHAIR

(IN EVERY HOME TONIGHT)

By AL BRYAN and ERNEST BREUER

The physiological ballad of the hour. Endorsed by every true American.

WHEN THE BOYS FROM DIXIE EAT THE MELON ON THE RHINE

By AL BRYAN and ERNEST BREUER

A novelty song. Great Punch at the finish. A melody that will make you step some. Real Jazz tempo.

GOOD-BYE DOLLY GRAY

By COBB and BARNES

The greatest of all war-love ballads. Take a tip and sing it. It can't miss!

ALEXANDER'S BACK FROM DIXIE

[WITH HIS RAGTIME BAND

By PETE WENDLING (The man who wrote "Yack-a-Hula") and LOU CALDWELL

For real "pep" it's the only successor to "Alexander's Ragtime Band." Some 2/4 movement!

CHING CHONG

Chinese Novelty Song, by LEE S. ROBERTS.

Needs no introduction.

If I Can't Have You All of the Time

(THEN I DON'T WANT YOU AT ALL)

By TRACEY, BREUER AND ROTH

This song has already won the endorsement of a great many headliners.

THERE'S A LITTLE HOME IN MY LAND

By LEE S. ROBERTS.

Simple, Beautiful Ballad. Call it a war song, a home song or a love song. It answers for all.

YOU CAN TELL

(IT'S TIME TO SAY GOOD-BYE)

By Tracey and Breuer. A Real Comedy Song with lots of extra verses. Making good for many performers.

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS READY.

BEN EDWARDS, Professional Manager

RICHMOND PUBLISHER
152 West 45th St.
NEW YORK

"THREE ACTS BEFORE THE FOOTLIGHTS" OR "YOU OPEN THE SHOW"

By Dan Delmar

'Twas in Shamokin that it started, when us actors struck that town,
Two "Pills of Youth" wouldn't dress upstairs, they said they must dress down;
So "Caplane and Wells," a juggling act, says, "Well, if that's the case,
We'll climb the stairs; we don't give a darn where we paint our face.

The show went on; all acts went fine, except these "Pills of Youth";
The manager said he didn't like their pills—believe me, that's the truth.
When they got through their little stunt, the "manager" he hollers
"You'd better go home for Xmas, folks," and throwed them about four dollars.

After that three days "Lock Haven" was the nicest town that we played,
When "St. Peter" gave the brains out, this "manager's" were delayed;
First peep I got of this guy he was at the end of a chain,
A dog was at the other end, but they both looked just the same.

Says we, "Say, where's the post office?" Says he, "Which one do you want?"
We've got one in the back yard and we've got one in the front.
A real witty jink this manager, an old showman they say, of course;
I think he was dying to spring that gag about the Apple Sauce.

But he was a bear cat for handling trunks, he surely was a slicker,
I don't know which was strongest, "him" or the smell of liquor.
When the show got rounded up 'twas then the fun begun,
The manager says, "What the hell is three singing acts in one?"

He called it "three in the footlights"; then he asked a singing act
How many feet they worked in, "Honest," that's a fact;
Then he came to me for photos, "A few extras, son," says he.
"I haven't got any more," says I; "I've already given you three."

That was his cue to open up, so he hollered so I would know.
Say, "You're the single, ain't you? Well, you open up the show."
"Three acts before the footlights" and only one in full,
Then he swung his cane around and round, all the while he shoots the bull;

"Where the hell's that single act; does he want to work or not?
I'd just as soon run 'pictures' for all the 'customers' we've got!"
"Three acts before the footlights. Hully gee, I'll have a fit!
Any 'act' don't like what I'm saying can pack their stuff and quit."

Well, us folks we got together; this guy he made us sick,
So we then and there decided for one and all we'd stick.
Again this jink, the "manager," says "Single, hey, come here."
I walked right up as tough as I could, but my legs were feeling queer.

Then he showed me the "olio," the "street" in front of that,
Said if I didn't want to work in them "I'd better get my hat."
Says I, "I don't do all singing, I thought I'd let you know."
Says he, "I don't give a damn who's second or third, but you, you open the show."

"There'll be four shows on Saturday for the acts who work in one,
And if anybody here don't like to do 'em can pack their things and run."
I opened the show, as this guy said I would, worked hard, as I usually do,
And I kinder got my audience with me by the time that I got through.

The "Aleva Duo" followed me, and helped the good along;
But the orchestra should be shoveling snow; they played their stuff all wrong.
Then came "Granis and Granis," brother and sister team;
He's the King of Opera and she's the rag time queen.

When they got through their stunt, I began to feel
That together we'd put a crimp in this "fall guy" manager's wheel;
Then the last act went "before the footlights" and jingled on the "bills,"
I think the gosh darned customers enjoyed Caplane and Wells.

Three acts "before the footlights" but we made that old bill go,
But I'll always hear with a smell of beer, "Hey, you open up the show."
Moral: Don't get drunk before you drink the beer.

Best Wishes

BERT

ALICE

FRENCH and EIS

MARCUS LOEW WESTERN BOOKING AGENCY

11th Floor—North American Bldg.

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Saxe Circuit

Booking in conjunction with the Loew Circuit East and the
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Frank Q. Doyle
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BEAUTIFUL! CHARMING!!
Original and Only "ZUMARA"

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WARDROBE

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EXCELLENT
LOBBY
DISPLAY



ORIENTAL DANCER—FEATURE ATTRACTION

Managers, Write care ANNA JOSEPH, 2nd Flat D, 815 N. Clark Street, Chicago, Ill.

A Merry Xmas and A Happy New Year

A SURE FIRE HIT

Eddie Fox and Company

The Millionaire Tramp in a little bit of everything. With Henry
Hastings' Big Success, "Some Babies Co."

OPEN FOR OFFERS NEXT SEASON



YULETIDE GREETINGS TO ALL FRIENDS

Dorothy Overmire

Favorite Soprano of Chicago's Cabarets

***A Merry Christmas and A Happy New Year
to the Entire World***



The Greatest Dancing Sensation of the Vaudeville World

MABEL **DORA**
FORD SISTERS

**Assisted at the piano by
HARRY AKST**

**Personal Direction
JOSEPH SULLIVAN**

Next Week, December 24, Temple Theatre, Detroit

COOKING IN THE ROOM

By Al Bruce

(With "The Innocent Maids")

The Limberfotts, Buddie and Babe,
 Played on small family time,
 Booked out of Hennset Iowa,
 By the agent, Joe Quicklime,
 They were the hit of every bill,
 And always closed the show,
 They were the only act booked in,
 By their live-wire Joe,
 They played each town, one and two nights,
 One time they played three days,
 Account of the disappointment of,
 The juggling De Lagrays,
 It was awful hard to save much coin,
 Though conditions were a-boom,
 Until they hit upon the plan,
 Of cooking in the room,

They bought a small alcohol stove,
 Some pans and coffee pot,
 Some tin cups and some knives and forks,
 Two-fifty for the lot,
 A sack of salt, some pepper,
 Some canned soups and canned beans,
 And then they bought some storage eggs,
 Not to go beyond their means,
 The stuff was locked up in their trunk,
 A good job you can bet,
 It really looked like a travelling,

Hoosier Cabinet.

But when they heard outside their door,
 The hall-maid and her broom,
 It meant an intermission,
 On the cooking in the room,

When ere the stew was boiling,
 They'd burn some Chinese punk,
 And explained it was for asthma,
 Chambermaids fell for that bunk,
 Whenever Babe was frying eggs,
 Budd would sing like a bird,
 And play the ukelele,
 So the frying wasn't heard,
 This singing plan worked like a charm,
 Till they came further East,
 Where bacon was so very cheap,
 They bought three pounds at least,
 The frying bacon topped Budd's voice,
 The landlord he did fume,
 And he put them both out of the house,
 For cooking in the room.

But Budd was not discouraged,
 He bought a cheap trombone,
 And while Babe fried the bacon,
 Budd would blast a few loud tones,
 And after many months of this,
 He got so he could play,
 A pretty darn good solo,
 In triple tongue, they say,
 In fact he played so very good,
 He joined a minstrel show,
 And left Babe flat in that jay town,
 With no fare home to go,

COMPLIMENTS OF THE SEASON

Hughy Bernard's

American Burlesquers

WITH

HARRY "SLIDING" WELSH

*Compliments of***Aaron Hoffman****EDWARD CLARK**

Author—Stage Director

JAMAICA, L. I.

DE LUXE ANNIE
YOU'RE IN LOVEFURS AND FRILLS
ETC., ETC.*Merry Xmas and a Happy New Year*

TO

FELIX ADLER

FROM

FELIX ADLER

SEASON'S GREETINGS

WILLIAM ROCK

AND

FRANCES WHITE

Direction: EDWARD S. KELLER

JEAN SOTHERN**"Christmas Greetings"**

MCINTYRE ^A_N^D HEATH

*Biggest Box Office Attraction
in Vaudeville*

Now On Orpheum Time

Direction Frank Evans



Merry Christmas and A Happy New Year to All

IT'S A HUNDRED TO ONE
YOU'RE FROM DIXIE

The Unusual "Dixie" Song
By GILBERT and MORGAN

Your Gift and Our Gift!
ARE YOU FROM HEAVEN?
The Ballad Beautiful

By L. Wolfe Gilbert and Anatol Friedland

CHIMES OF NORMANDY

A Song We're Proud of!

By the writers of "Joan of Arc"
AL BRYAN and JACK WELLS

L. WOLFE GILBERT
President

GILBERT & FRIEDLAND, Inc.
232 West 46th St., New York City

ANATOL FRIEDLAND
Vice-President

PARODIES FOR PLAY- WRIGHTS

Here's to the man who writes his play,
And writes his own play alone;
For many a man writes another man's
play.

When he ought to be writing his own.

Up to the heights of heaven,
Down to the depths of—well,
Darn the man who will write a play,
Then go to his friends and tell.

Father, dear father, come home to me
pray—

The clock in the steeple strikes four,
And I have typed me a four-act play—
Ye gods! Would you have me do more?

E. C. R.

UPLIFT IDEAS, VEILED AS COMEDY FOUND IN "TAILOR-MADE MAN"

A skilful playwright can introduce into his text certain thoughts and suggestions that may produce a salutary effect on the public mind. In "A Tailor-Made Man," the hero has a few such remarks to make on labor and capital.

"Let us become partners," says Bart to a calling committee of workmen; "let us get together and all work for the common good. We'll establish a system of bonuses; you work more, you get more, and, instead of getting in each other's way and impeding the wheels of progress, we'll travel together to the common goal of the whole world's success."

Harry James Smith, the author of "A Tailor-Made Man," secured his facts, figures and ideas on labor from a book on that subject written by Charles M. Schwab, of the Bethlehem Steel Works.

XMAS GREETINGS

PITROFF

"The Mystery Master"

Presenting a New Sensational Act With a
Dramatic Opening

Cummin & Seaham

W. V. M. A. and U. B. O.

PAISLEY NOON

WITH

Bessie Clayton

WISHES ALL A MERRY XMAS
AND A HAPPY NEW YEAR



A Merry
Christmas
and
A Happy
New Year
TO ALL

MABELLE
ESTELLE

NOW STARRING IN

"TURN BACK
THE
HOURS"

by Edward E. Rose
Management Arthur C. Airton



YULETIDE GREETINGS

SELMA BRAATZ

The Renowned Lady Juggler

OFFERING A NEW AND NOVEL ECCENTRICITY

Direction—MAX E. HAYES

Orpheum Circuit

of Theatres

EMBRACING, WITH ITS AFFILIATIONS,
EVERY PRINCIPAL VAUDEVILLE
THEATRE IN THE
UNITED STATES
& CANADA

ALWAYS MINDFUL OF
THE COMFORT OF BOTH
PATRONS AND ARTISTS

M. MEYERFELD, Jr.
President
ORPHEUM THEATRE
SAN FRANCISCO

MARTIN BECK
Managing Director
PALACE THEATRE BLDG.
NEW YORK

Columbia Amusement Company

APPROVED BURLESQUE

EXECUTIVE OFFICES:

Columbia Amusement Company Building

**BROADWAY AND FORTY-SEVENTH STREET
NEW YORK**

PROHIBITION LAWS MAY DO AWAY WITH MANY FARCE SCENES

The tentacles, of prohibition are slowly closing themselves around one State after another. The latest census showed that half the country had capitulated, and still the drive continues. In this dire extremity there arises Fred Jackson, author of "The Naughty Wife" ("Losing Eloise")—or, as it was written last week, "Losing Eloise" ("The Naughty Wife")—to speculate on the effect of prohibitory legislation upon the well-known American drama—farces, in particular. The most humorous scene of a farce frequently depends upon license liquor as well as dramatic, and in view of the threatened wiping out of the farceur's mainstay Mr. Jackson is inclined to view it with alarm.

"What," he queries, "is going to happen to our farces after it has become a penal offense to dispense booze, on or off? With alcohol about to surrender its place in the social history of the country, what are the farce writers going to do for a substitute? Specifically, how would Avery Hopwood have managed to make 'Fair and Warmer' as funny as he did if there had been no green elevator cocktail? And there also is myself to be considered. In

'The Naughty Wife,' I manage to dispose of quite a bit of the stuff, and a grape juice fizz or an orange juice highball would never fill the bill.

"But the situation is not entirely hopeless. If we can't have fun with the chap who has got his liquor, we can have not a little sport with the man who is trying to get it and can't. And think of the possibilities of the man who smokes himself blue in the face. And that reminds me. Why 'blue in the face,' when the effect of nicotine on the skin is to turn it yellow?

"It is, in other words, the weaknesses of mankind that provide most of the farce situations. We've inherited that from the French, though as a real matter of fact you can trace the same tendency of farce all the way back to the Latins. The English have contributed their share, and our typical American farce is a blend of all the ingredients.

"This, I believe, is the heyday of farce. Sober-minded investigators, you know, discovered to their amazement that the soldiers in the trenches weren't half so concerned with what the boches just a few yards away might be going to do as to what the girls back home were doing. And the feeling is just as strong with people who are sitting on the sidelines. Their

(Continued on page 69)

Xmas Greetings

IRVING
NEWHOFF
AND
DODE
PHELPS

"Vaudeville's Sweetest Singing Duo"

Booked Solid, U. B. O., until June, 1918



DIRECTION
HUGHES and SMITH

Yuletide Greetings

THE FAYNES

The Artists with a Supreme Offering

Direction—**JACK FLYNN**

Yuletide Greetings

**BESSIE
CLAYTON**

Direction
HARRY WEBER



MERRY CHRISTMAS



ROBB & ROBERTSON

IN THEIR ORIGINAL
OFFERING

BACK TO "SCHOOL DAYS"



FRED H. ROBB



ALICE ROBERTSON

PLAYING U. B. O. TIME—DIRECTION, WM. MORRIS—PAT CASEY AGENCY

X-MAS GREETINGS

FROM

FRANK HURST

(Direction AL. LEE)

WITH

LUCILLE CAVANAGH

PLAYING U. B. O. CIRCUIT

SIXTH SENSE NEEDED TO SUCCEED AS MOVIE ACTRESS, SAYS STAR

"To be a successful movie actress," says Doris Kenyon the beautiful star of the Pathé serial, "The Hidden Hand," "many other requirements are necessary in addition to histrionic ability. One of them, and perhaps the most important, is a sort of sixth sense, an ability to feel just when a thing is going to happen just before it actually happens.

"As an illustration of what I mean," Miss Kenyon continued, "in one scene of 'The Hidden Hand' the villain pours liquid air into a radiator in my room and closes all the valves. The liquid air freezes the water in the radiator and pipes, causing an explosion through expansion. I know of course, that this explosion takes place, but, to make the scene effective, I also had to know exactly when, as its force was supposed to catch me at the open door and throw me through it into the villain's arms. The radiator became frosted and commenced to throb at a terrific rate but just what resisting power the cast iron had, I didn't know, and the only means I had of timing my enforced exit properly was by this sixth sense I speak of. 'I sensed' it to the fraction of a second." She smiled, although a slight shiver of horror went over her as she recalled the scene. "And it was a good thing I did.

The explosion was much more terrific than any of us had anticipated, and blew everything near it into fragments. If I hadn't been the farthest distance away the room afforded, with an opening through which I could keep on going. I should probably have been in keeping with the rest of the wreckage."

TRIBUTE TO SHUBERT

Al Jolson recently made a motor trip from this city to Chicago. On the way he stopped at Gettysburg and visited the battlefield. As the guide was showing him over the field, he paused before the monument inscribed to General Lee.

"Mister," he said to the guide, "I'll give fifty dollars if you will chisel out the 'Lee' and make it read 'Jake.'"

MAY WIPE OUT FARCE

(Continued from page 67)

the thing that seems to hold the greatest attraction for them, mentally, is something that will make them forget temporarily the sorrows of their daily lives. This is quite as true of Paris and London as it is of New York.

"When the war is over I expect to see a new type of drama in the ascendency. Probably the romantic and beautiful type of play will take the place of the happy-go-lucky, laugh-a-minute style now demanded. 'The Naughty Wife' might not have half its present appeal."

GORDON and LEWIS

PRESENT

Harry
GREEN

IN AARON HOFFMAN'S
COMEDY

"THE CHERRY TREE"

A MERRY CHRISTMAS AND
A HAPPY NEW YEAR

Compliments of the Season

FROM

Mr. and Mrs.
TOM SULLIVAN

CHRISTMAS
GREETINGS

MALLIA,
BART

AND

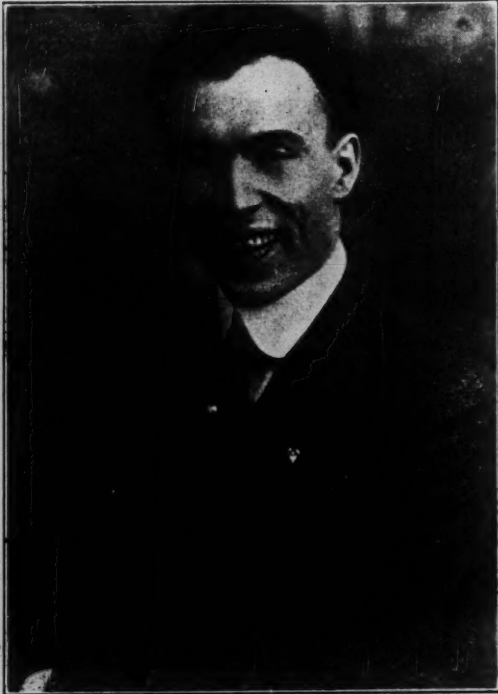
MALLIA

"The Original
Baggage Smashers"

NOW AT THE
New York Hippodrome
THIRD SEASON

DIRECTION
CHAS. B. DILLINGHAM

Merry Xmas
HARRY K. MORTON and ZELLA RUSSELL



BOMBSHELL OF COMEDY

Heading
 The
 "Big Burlesque
 Review"



Management
 JACOBS and JERMON



ENTERTAINER DE LUXE

This is our First Christmas as a
 Unit for the United

So we wish all the luck wished to

FRANK JOE
MOORE and WHITEHEAD

Working Solidly Until the Next Yuletide by
 DIRECTION OF MAX HART

BRILLIANT CAREER CUT SHORT ON THE LOOS BATTLEFIELD

Harold Chapin, soldier and dramatist, whose comedy, "Art and Opportunity," served as the vehicle for the return of Miss Eleanor Painter to the local stage, at the Knickerbocker Theatre recently, was an American citizen who was killed at the battle of Loos on September 26, 1915.

Mr. Chapin was born in Brooklyn on February 15, 1886. His career as an actor and playwright began in England, and within a few years he was recognized as one of the most brilliant young men associated with the English stage. When Great Britain entered the present war Harold Chapin was among the first to enlist. Before his unit, the 6th London Field Ambulance, left for the front in March, 1915, he was made lance corporal.

He was but twenty-nine years old when he was killed in action. Mr. Chapin was the author of a number of one-act plays which received marked attention in London. Among his best known works are: "Augustus in Search of a Father," which was first played at the Court Theatre, London, in 1910, and in which he himself appeared as Augustus. Then came his three-act play, "The Marriage of Columbine," which

was produced at the same theatre shortly after.

In 1911 he wrote and had produced the one-act plays, "Muddle Annie" and "The Autocrat of the Coffee Stall." Soon after, another one-act play, "The Dumb and the Blind," was brought out in Glasgow, "Art and Opportunity" was written next, and ran for several months at the Prince of Wales Theatre, London.

Then came his one-act plays, "It's the Poor that Elms the Poor" and "Every Man for His Own," which, with "The Dumb and the Blind," were played as a triple bill for several months at the Prince of Wales Theatre, in 1913 and 1914.

PRAISE FOR BARRIE

O. P. Heggie, the English actor, was in a reminiscent mood recently, and told this story of the first performance of Sir James M. Barrie's "The Twelve Pound Look."

This playlet was produced at one of the London music halls which employed a varied bill of entertainers, among whom were a pair of low comedians. The two were standing in an entrance when "The Twelve Pound Look" was being acted. Applause and laughter greeted nearly every line.

"I say," remarked one of the comedians to his partner, "who wrote that sketch?"

"I don't know 'is name," answered the other, "but 'e does our next sketch."

X-mas Greetings



CARL

RANDALL

AND

ERNESTINE

MYERS



DIRECTION, M. S. BENTHAM

U. B. O.

W. V. M. A.

NOMINATED FOR NEXT-TO-CLOSING

Jimmy Lyons

"The Hebrew Statesman"

Campaign Directors

BEEHLER & JACOBS—MARK LEVY—ROSE & CURTIS

LOEW

N. V. A.

Best Wishes for A Merry Christmas
and A Happy New Year



JOHN
HYAMS

AND

LEILA
McINTYRE

Offering Their New Tabloid Musical Comedy

"Maybloom"

Merry Xmas
HARRY K. MORTON and ZELLA RUSSELL



BOMBSHELL OF COMEDY

Heading
 The
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LOEW

N. V. A.

Best Wishes for A Merry Christmas
and A Happy New Year



JOHN
HYAMS

AND

LEILA
McINTYRE

Offering Their New Tabloid Musical Comedy

"Maybloom"

A MERRY CHRISTMAS AND HAPPY NEW YEAR

WALTER MARIE
DeLEON AND DAVIES

OFFERING
"BEHIND THE FRONT"

DIRECTION—MAX HART

A Merry Christmas and A Happy New Year

Mr. and Mrs.
Bert Fitzgibbon

Touring the Orpheum Circuit and Furnishing Quality Vaudeville Suggested by FRANK EVANS

BELASCO KNEW HOW TO MAKE THE DOGS BARK

One of the mysteries of the performance of "The Wanderer" is how the stage manager is able to make the dogs bark off stage just the right moment. There is a scene in the third act where James O'Neill has to turn and say: "Why do the dogs bark?" It is obvious that if the dogs did not bark at the exact moment required, this scene would be ruined, because it is the barking of the dogs that makes the mother go to the kennels to find her wayward son gnawing at a bone the dogs have turned from.

How to make the dogs bark at just the right moment was a problem, but it was solved by David Belasco when he came in at the last of the rehearsals to supervise the final staging of "The Wanderer." By his direction a large box was built, with a glass partition dividing it in two. Black cloths covered the

box to keep out the light. Now a particularly quarrelsome dog is placed in one compartment, another savage dog is placed in the other, and with the glass between to separate them, the whole box is covered with a black cloth.

In the darkness the dogs remain absolutely quiet. At the proper moment, when the cue is given, an electric light inside the box is turned on. The dogs see each other through the glass for the first time. They spring toward each other viciously, barking. The sounds reach the audience at the right time.

CRAVEN WAS STARTLED

Among the numerous congratulatory telegrams received by Frank Craven at the premiere of "Going up" was one from Earl Benham, who happens to be the husband of Christine Mangasarian. In the form it reached Craven it read: "Christ and I wish you good luck."

"Great Scott," exclaimed Craven, "that ought to pull us through."

Best Wishes To All Our Friends

WILLIAM
EDMUNDS
&
EDNA
LEEDOM

"Going to the Wedding"

Direction—MAX GORDON

CHRISTMAS GREETINGS
BOB MATHEWS
AND COMPANY

IN
"The Rounder of Old Broadway"

Direction—HARRY WEBER

COMPLIMENTS OF THE SEASON



ELIZABETH
BRICE
AND
CHARLES
KING

AT
THE CENTURY THEATRE
IN

"Miss 1917"



Management
DILLINGHAM and ZIEGFELD

HARRY SHEPPELL

PRINCIPAL COMEDIAN

SPIEGEL'S REVUE

JOHNNIE WALKER

ECCENTRIC COMEDIAN

SPIEGEL'S REVUE

MAE CLINTON

PRIMA DONNA

SPIEGEL'S REVUE

EMMA COOK

INGENUE

SPIEGEL'S REVUE

MIDGIE MILLER

FEATURED

AND

CHUCK

EMMETT

CALLAHAN BROS.

ARTISTIC "HICK"

STRAIGHT

SPIEGEL'S REVUE

MARIE ALLEN

VENUS DE MILO

SPIEGEL'S REVUE

CALIFORNIA TRIO

HARRY BART

BEN JOSS

JIM HALL

SONG—DRESS—CLASS

SPIEGEL'S REVUE

*A Merry Christmas and A Happy New Year to Every One*COMPLIMENTS
OF THE
SEASON**DICK HAHN AND
FLO OWEN**

With Max Spiegel's SOCIAL FOLLIES

A Merry Christmas and A Happy New Year

JOHNNY

RITA

CANTWELL and WALKER

IN THEIR NEW ACT ENTITLED

"ONE MAN'S OPINION"

BY HERBERT MOORE

DIRECTION—ARTHUR KLEIN

EVEN AT TEN A WEEK THIS APPLICANT WAS WILLING TO WORK

The following advertisement appeared in one of the theatrical papers:

"Wanted. A versatile all around medicine performer. One who does Dutch, Irish, Blackface, Eccentric, Singing, Talking & dancing comedian. One who can put on acts & make them go. Must be a good dresser, off & on. One who is not afraid to use a paste brush and make himself generally useful. Salary \$10.00 per week. Send photo, with full particulars in first letter."

Here is one of the answers that this manager received.

"Dear Sir:

Replying to your adv. I wish to say that I can meet all requirements as I do dutch, jew, blackface and eccentric comedy. Good singer, dancer and also do a novelty musical act which is strong enough to feature. My wife who is a first class piano player

would be willing to work gratis I also carry my own typewriter to help you in your correspondence.

"I can furnish you the best of reference regarding my bill posting abilities. My wardrobe is all made by the same tailor that makes Rockefeller's clothes, I do not need tickets to join, and if you decide to engage me, you may deduct the two cent stamp which it will cost you to notify me from my first week's salary. So advise me at your earliest as I want to lay in a large supply of insect powder before joining."

KNITS FOR SOLDIERS

Beverly Bayne, co-star with Francis X. Bushman in Metro productions, is being swamped with sweaters, scarfs, socks and wristlets for the men at the front. As fast as they arrive they are being dispatched where they will do the most good. Miss Bayne buys the yarn and gives it to any one who wishes to work for the soldiers. Now far and near the sets are coming in, and their distribution requires the undivided attention of two secretaries.

BEST WISHES
FOR
A Merry Christmas
AND
A Happy New Year

AL and FANNIE
STEDMAN

MANAGEMENT
COHAN & HARRIS

A Merry Christmas
AND
A Happy New Year

BEATRICE HERFORD

To
Messrs. A. Paul Keith
and
E. F. Albee
and the
Vaudeville Managers
of America

who have marked the fiftieth consecutive year of our professional partnership by arranging a

Golden Jubilee Tour

we include with this expression of appreciation our best wishes for all happiness and prosperity.

And in the words of Tiny Tim:

"God bless us, one and all."

JOSEPH WILLIAM
FOX & WARD

The record vaudeville team of the world
1867-1917

Our young representative,
Norman Jefferies

We Wish You All A Merry Christmas and Happy New Year

HARRY COOPER

FUN PRODUCER

DRENA MACK

PRIMA DONNA

FRANK COOK

STRAIGHT MAN

IRENE MEARA

SOUBRETTE

JACK STROUSE

AUTHOR-PRODUCER

JEAN POLLOCK

INGENUE

SPORTING WIDOWS COMPANY

X-MAS GREETINGS

Homer B. Mason and Marguerite Keeler

DIRECTION--MAX HART

Merry Xmas and Happy New Year

MAUD LAMBERT AND ERNEST R. BALL

Direction—JENIE JACOBS

NO COUNTRY TOO REMOTE TO HAVE A PICTURE SHOW

If you heard, on unquestionable authority, that the houses of Parliament were to be opened for two weeks at night as a public movie show, and that Mr. Asquith had become such a keen picture goer that a special seat was to be reserved for him at each performance, you would be rather startled, wouldn't you?

Yet in Moravia, the capital of the negro republic of Liberia, the solitary picture show of the town—and, indeed, of the country—is none other than the Liberian House of Representatives! The pictures are shown on two evenings a week, and they are invariably attended by the dusky president, whose presidential chair is set aside for him as a free seat.

The "picture" craze has reached the Arctic regions, for at Haparanza, a little township in the extreme north of Sweden,

and just on the Arctic Circle, there is a handsome little movie patronized by Laplanders. It is frequently snowed up and unable to open.

The South Sea Islands, another inaccessible part of the globe, have likewise succumbed to the lure of the movies. In the island of Tahiti there are no less than three shows and business is brisk. The South Sea Islander will sell his shirt, or, if he does not possess such a luxury, his girdle, for the price of a ticket for the pictures.

One of the queerest places in which a picture show has taken place is in the middle of the Arabian Desert. It was given three years ago by a party of European film agents, who were accompanying an Arab caravan from Smyrna across Asia Minor. A screen was rigged up from bed sheets and an acetylene lamp pressed into service for the lantern. The "orchestra" consisted of Arabs, and their instruments were tom-toms and camel bells. An hour's show was given, and enjoyed by all of the travellers.

**CHRISTMAS
GREETINGS**

**FRED
NIBLO**

A MERRY CHRISTMAS
—AND—
A HAPPY NEW YEAR

MADLYN WORTH

Soubrette

Max Spiegel's Social Follies

SEASON 1917-1918

Christmas Greetings

FROM

ABE REYNOLDS

AND

FLORENCE MILLS

DIRECTION—MAX SPIEGEL

1877

1917

**HYDE AND BEHMAN
AMUSEMENT CO.**

AEOLIAN HALL

33 WEST 42nd STREET NEW YORK

A. W. GERSTNER CO.

634 Eighth Ave. (At 41st St.), New York

WE HAVE THE LARGEST STOCK OF

Theatrical Stage Hardware and Tools

IN NEW YORK CITY

Merry Christmas and Happy New Year to All

JAMES B. DONOVAN

King of Ireland

Alone, but Marie knows where he is. You know, Marie is MRS. JAMES B. DONOVAN

Yes—DONOVAN and LEE

Soon to be DONOVAN AND LEE TRIO

EDDIE MONTROSE

FASTEST CLOWN IN THE WORLD

WISHES ALL HIS FRIENDS IN AMERICA AND ABROAD

**A Merry Christmas
Happy New Year**



PLAYING U. B. O. TIME

Direction WM. S. HENNESSY

ANOTHER MERRY CHRISTMAS TOGETHER

MAY

VIOLET

ELINORE AND CARLTON

In "Nonsensical Nonsense"

NOW PLAYING LOEW TIME

DIR. LEW LESLIE

MERRY X-MAS AND HAPPY NEW YEAR

E. HARRY ADLER

(FORMERLY ADLER AND ARLINE)

In a New Single Novelty Act

P. S.—My Original Entrance is protected by Law. Direction JAS. E. PLUNKETT

FUNERAL POSTPONED TO ALLOW HORSES TO PARADE WITH FIELDS

The Al. G. Fields company has always been accustomed, when playing Fort Smith, Idaho, to the use of a certain pair of white horses, which were used to head the parade. These horses were engaged by the agent, as usual for a recent appearance.

The train bearing the minstrels was an hour late. When it arrived the driver and team were waiting at the depot. As Mr. Field stepped into the carriage the colored driver apologetically announced that he was sorry that the train was late for the reason that the horses were the regular hearse team and were engaged for a funeral at two p. m.

All haste was made to get the parade moving, but the hands of the clock pointed to almost two o'clock before a start was

made. In the midst of the busiest street in the city it became evident the driver was painfully rattled.

Fields was mighty uneasy. He did not care to abandon his parade with hundreds of people looking on. The darky driver turned around and said "Mr. Fields I reckon I will have to leave you at the next corner."

Just then a half grown negro came running up the street breathlessly. Putting his hands up to his mouth megaphone fashion as he ran, he shouted "Henry! you needn't hurry—dey done set de funeral back till 10 o'clock tomorrow."

THORNTON'S NATIONALITY

James Thornton journeyed to Canada recently to fill a vaudeville engagement. At the border an officer in the immigration department accosted him. "Are you a Canadian?" demanded the officer. "No, I'm a comedian," replied Thornton.

LEWIS & GORDON

PRESENT

MILT COLLINS

"The Patriot"

SEASON'S GREETINGS TO ALL

XMAS GREETINGS

FROM

The Lightner Girls

AND

Newton Alexander

Booked Solid U. B. O.

Dir., ED. S. KELLER

RELIABLE PROFESSIONAL



FRANCIS X. HENNESSY

Play Parts—All Country Irish Dialects

Irish Piper—Scotch Piper—Irish Step Dancer—Scotch Fling Dancer—Violinist (Musician)—Teacher—Play Parts.

322 SECOND AVE.

NEW YORK

Xmas Greetings

TO ALL



RAY, GORDON and WILLIAM

DOOLEY

OPENING SOON WITH

HITCHCOCK and GOETZ'S

"Words and Music"

AT THE 44th ST. THEATRE, NEW YORK

Yuletide Greetings

WALTHOUR TRIO

"Novelty and Comedy Cyclists"

GREETINGS TO ALL

MARGUERITE FARRELL

Booked Solid U. B. O.

Direction, MORRIS AND FEIL

SEASON'S GREETINGS TO ALL

From The Premier Comedian of The American Burlesque Circuit

HARRY "ZOUP" WELSH

HUGHEY BERNARD'S AMERICANS

X-mas Greetings

Mr. and Mrs.

WALTER BROWER

Direction—ROSE and CURTIS

The JESSUP & MOORE PAPER CO., Inc.

AUGUSTINE MILLS
ROCKLAND MILLS
DELAWARE MILLS
KENMORE MILLS
RADNOR MILLS

PAPER MAKERS

50 East 42nd St.

New York

VIC CASMORE and GEO. DOUGLAS

FREDA FLORENCE

MANAGEMENT

JACK SINGER

XMAS GREETINGS AND NEW YEAR'S JOYS

PERRIN SOMERS and TILLIE STORKE

HIP HIP HOORAY GIRLS CO.

THIS SOUBRETTE WAS THERE OVER A MILLION WAYS

When Odolph Klauber transferred his desk from the Selywyn & Co. offices to the Goldwyn Company's headquarters, he was succeeded at the Selwyns' by Guy Bragdon. The latter immediately began to institute reforms. One of them is a card index system, whereby a complete record is kept of the physical, personal and professional qualities of an applicant for a position in any of the companies.

One of the cards, issued to Miss Babe La de Vere, a curly-haired soubrette, arrived in Selwyn & Co.'s mail yesterday. Some of Miss La de Vere's answers are worthy of persual.

For instance, in answer to the ques-

tion concerning her last previous management, she answered "Dilling-pickle." Her native town she designated as "Eczema, Cowitch County, Kan." As to her "action," Miss La de Vere replied, "Cyclonically swift and sylph-like, but graceful." In answer to the question, "Past record," the soubrette had written, "It might embarrass you."

Then came the following questions and answers: "Age—Mellow"; "Temperament—Rip-roaring, a la Eva Bang-away"; "Complexion—\$1.10 per box, including war tax"; "Face—Long from interviewing New York managers"; "Features—Redeeming"; "Hair—Oh, my, yes—naturally"; "Height—I have more depth than height"; "Figure—I can, but I'm not a bookkeeper"; "Carriage—A little runabout"; "Appearance—Neither women nor cigars should be judged by their wrappers."

HEALTH, HAPPINESS, PROSPERITY

Sweet Music to Thy Ears
The Most Tuneful of Them All
The Belles That Ring the Loudest

JOE OPPENHEIMER'S

Broadway Belles

E. L. SPIRO | JOE OPPENHEIMER | HARRY NUGENT
Mgr. | Owner | Agent

Born

A comic idea every minute to James
Madison, 1493 Broadway, N. Y.

A MERRY CHRISTMAS and A HAPPY NEW YEAR

ETHEL HALL

INGENUE

Sam Howe's Big Show

TORCAT AND FLOR D'ALIZA

Presenting the Only Troupe of

TRAINED GAME ROOSTERS

in the World. A "Hit" on Every
Bill in Every Theatre
Played

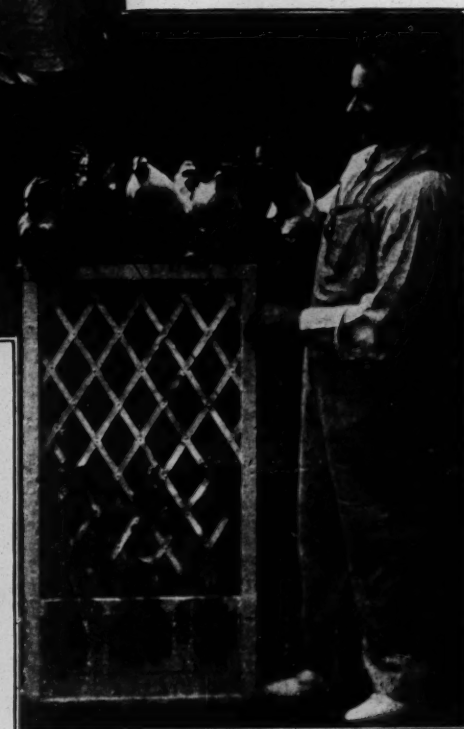
REFINED, CLEAN COMEDY
BEAUTIFUL PRESENTATION
UNIQUE FEATURE



To all Managers!

Who Have Played Us and Those
Who Will in the Future; to C.
Holmes and Dudley, and All
Our Friends, We Wish

THE
MERRIEST CHRISTMAS
AND
THE MOST HAPPY
AND PROSPEROUS
NEW YEAR



FRANK ("RAGS") MURPHY

Principal Comedian, Monte Carlo Girls

Wishes All A Merry Christmas

WISHING you all A Merry Christ-
mas and A Happy New Year

MR. AND MRS.

HARRY HASTINGS

KLAW & ERLANGER'S Attractions and Theatres SEASON :: 1917-1918 General Offices :: New Amsterdam Theatre Building :: 214 West 42d Street, New York City				
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A New Musical Comedy THE RAINBOW GIRL By Rennold Wolf and Louis A. Hirsch	By arrangement with George C. Tyler A Comedy of Spirit and Speed AMONG THOSE PRESENT By Larry Evans and Walter Percival		By arrangement with Edgar MacGregor The Farce that has shown its heels to all other fun making plays HERE COMES THE BRIDE By Max Marcia and Roy Atwell	
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Greetings of the Season to All

FRED

LULU

HOLMES AND WELLS

WHO WILL GREET ALL COMERS

"ON THE DOOR-STEP"

By permission of MORRIS AND FEIL

BEST WISHES FROM

SARAH PADDEN

In "THE CLOD"

X-MAS GREETINGS

GEO.
WHITING and

SADIE
BURT

Direction—MAX HART



AL. G. FIELD

Celebrates the Thirty-first Year of Minstrel Management

THIRTY-ONE YEARS is a long stretch of time even in this fast age, and that one amusement enterprise has existed that number of years is conclusive proof of its superiority; and that the success of this company has been continuous is further evidence that the public desire the sort of entertainment offered. The public is a grudging buyer, and the survival of the fittest is the public's verdict.

This company has been continuously successful. In fair and foul times,—in seasons of prosperity and seasons of poverty, on and on this company has marched to the step of prosperity, but there should be the substitution of the name Al. G. Field for that of company. His has been the guiding spirit. In all the thirty-one years of its career, never has his hand left the throttle.

From conception to completion does he personally look after every detail of the productions staged. Moreover he originates the various acts. Nor does he stop as a producer. All costumes and scenery are designed by himself. So completely has he absorbed the details of his business, that months before the beginning of the season's tour, the entire production is completed and ready for the stage.

The showmanship of Al. G. Field is the result of years of experience. When he entered upon the career that has gained him fame and fortune, he began in a business-like way. The same care that has made his stage productions successful since, were evidenced in the first minstrel performance of the company, Oct. 6th, 1886.

It is the pardonable boast of the Dean of Minstrelsy that beginning with the opening year, not one losing season can be checked up against the company.

Al. G. Field has been successful and he has earned all that has come to him, not only as a showman, but in other enterprises. For some years he has engaged in the real estate and building



WILLOW LAKE (View Looking East)

business, erecting some twenty buildings in Columbus, Ohio, all ornaments, architecturally, to the neighborhoods in which they are located. He is largely interested in the street car system of his home city, also as director in the Central National Bank, but with all the duties pertaining to his holdings he has found time to write several books, the one best known being "Watch Yourself Go By." Many persons anticipated this work would be a show book, most made up of reminiscences of show life, but to the surprise of the friends of the author, the book is a sort of auto-biography written in the third person. Its pages teeming with folk-lore, homely philosophy, much that is of interest to all, particularly boys. It is the story of the struggle of a young man to get on in the world and is appealing in every sense. "Watch Yourself Go By" is a Best Seller.

Al. G. Field is known over the land as a farmer. The breeder of high class stock. Maple Villa Farm is noted for its Jersey Dairy. A herd of Jerseys, lately imported, are the features of the farm. Poland China hogs are other products that are in a class by themselves.

Maple Villa is a model in its way. Nothing in the way of machinery or

other details is lacking in the equipment of this farm from the palatial home to the tenant houses, barns, chicken houses and dairy. All the buildings are electric lighted, all have hydrant water facilities.

Some time ago, Secretary Houston of the Department of Agriculture made an appeal to the farmers of the country that they construct ponds or lakes on their farms and engage in fish culture with a view to decrease the high costs of meats. In December of 1916, Mr. Field began the construction of an artificial lake on Maple Villa Farm, selecting a natural basin on a little stream known as Duck Run, that flows through the farm. Several acres of wooded land were cleared. A dam several hundreds of feet in length was constructed of concrete in order to have it back up the water a distance to have it cover an area of an eighth of a mile. This dam in the center spans is twenty-six feet in height. The water in the lake is from twenty-two to twenty-three feet in depth. In addition to the water that is drained from the watersheds of the adjoining hills, three never failing springs furnish water to keep the pool filled even in seasons of drouth. The state furnished the first stock of fish

to the lake's waters. The United States Fish Hatcheries have become interested and have stocked the lake with thousands of fish of different species, black bass predominating.

Several boats grace the surface of the lake. Its banks and the cooling shades of the forest surrounding it have made it most popular with picnickers and it will certainly afford fine ice skating in winter. A number of land owners near Maple Villa will follow Mr. Field's example, and artificial lakes may serve their part in reducing the high cost of living.

The Al. G. Field Greater Minstrels have been designated as one of the attractions to furnish entertainment to the soldiers in the various encampments. The character of the entertainment put forth by this company is particularly appropriate for the soldier boys. A big military spectacle heads the program. Song and story, camp life, marches and drills, a naval scene, a burlesque on the food situation and many other scenes appealing to the soldier's mind are prominent in the presentation. The tour of the encampments will not be made until the end of the company's regular season.

X-MAS GREETINGS

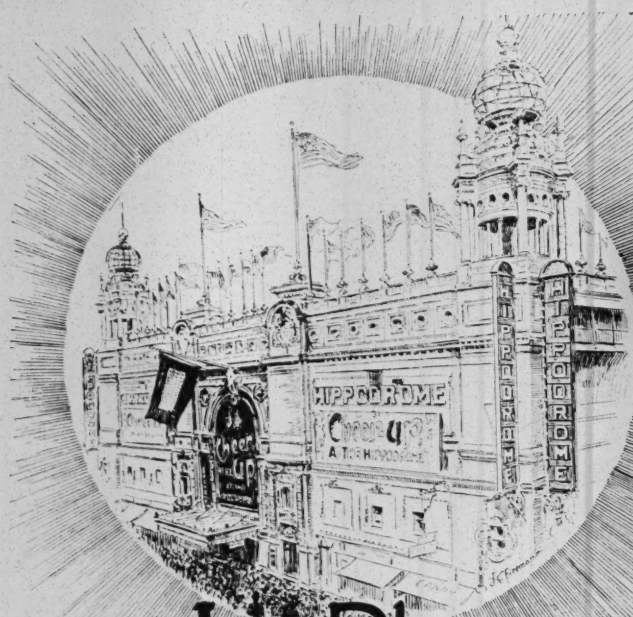
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AMERICAN BURLESQUE ASSOCIATION

(STANDARD BURLESQUE)

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The Greatest
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*Radiates Cheer and Fun
for 50 Million People*

NOW PRESENTING

"Cheer Up!"

The Hippodrome's Super-Spectacle
Superb

Staged by R. H. BURNSIDE

MATINEE DAILY

Seats Always Eight
Weeks in Advance

MAIL ORDERS GIVEN PROMPT ATTENTION.

Everything on a Big Scale
—Except the scale of prices

MANY MISTAKES CAUSED BY STRANGE NAME OF BENRIMO

For reasons which are convincing to himself but which fail to excite the low-brow onlooker, J. H. Benrimo demands that he be known simply as "Benrimo," just as Napoleon, Lincoln, Bernhardt and other famous personages were sufficiently designated by one name. Recently he was presented to Mary Young, the actress, to whom his name was not familiar.

"Glad to meet you, Mr. Rimo," said Miss Young, in acknowledging the introduction.

"Not Rimo, but Benrimo," said the playwright.

"Yes, I know, Mr. Rimo," replied the actress.

"You don't get it yet," insisted the playwright. "My name is Benrimo."

"Surely, I understand," explained Miss Young, "but I don't feel that I know you well enough yet to call you by your first name."

Benrimo said no more. What more could he say?



JOHNNIE JESS

Featured Comedian Innocent Maids, 1917-1918.
MERRY XMAS AND HAPPY NEW YEAR TO
ALL MY OLD PALS.

GREETINGS, 1917-18

FROM

**CHARLES
ROBINSON**

FATHER OF

**IRVING-IDA-HELEN
ROBINSON**



HELEN ROBINSON
My First Anniversary

FROM

**MRS. CHARLES
ROBINSON**

MOTHER OF

**IRVING-IDA-HELEN
ROBINSON**

We All Join in Wishing Everyone Good Cheer, Good Health, A Merry Xmas, and A Prosperous New Year

Henry C. Jacobs John G. Jermon

-:- *Holiday Greetings* -:-

COLUMBIA THEATRE BUILDING B'way and 47th St., N.Y.C.

Compliments of the season to our friends in
America and Across the Sea.

Mr. and Mrs. Gordon Wilde

WILLIAM SISTO

Wishes all the very best

Read the Clipper Letter List

JACQUELIN TALLMAN

Season 1917-1918

Soubrette

20th Century
Maids Co.



Season 1918-1919

Featured in
Vaudeville
Booked solid

GREETINGS TO ALL ENGAGED IN BURLESQUE AND
TO ALL WHO WOULD LIKE TO JOIN THE RANKS

STROUSE & FRANKLYN

Gaiety Theatre Building
New York City

HERK-KELLY & DAMSELS

Cabaret Girls | The Pace Makers

WITH

"Girl in the Bottle"

By JUNIE McCREE

WITH

Frances Farr

WISH YOU ALL WE WISH OURSELVES FOR SEASON OF 1918

A Merry Xmas and a Happy New Year

MILLER and LYLES

Direction: HARRY WEBER

Christmas Greetings

HARRY BULGER

"Doing His Bit" in Vaudeville

DIRECTION—ARTHUR KLEIN

WISHING ALL OUR FRIENDS A MERRY CHRISTMAS AND A HAPPY NEW YEAR

DAVE
SUTTER AND **WILL**
DELL

The Whimsical Wheelmen

DIRECTION

TOM JONES—Loew's Time

JACK FLYNN—U. B. O.

A MERRY XMAS AND HAPPY NEW YEAR TO ALL

JOSEPH A. ECKL

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*Merry Christmas
and Happy New Year
to All the Bunch*

ABE MIERS

At the New Victoria,
New York

47th St., Near Broadway
DROP IN AT ANY TIME

TO THE DRAFTED

By William Noble

Look your duty manfully in the face,
For an American to fight is no disgrace;
Always bear in mind, before you are
through
You will get more of 'em, than they will
of you.

Don't shirk your duty, be a man through
and through,
Be loyal to your Country and President
too,
And when it's all over, and freedom pro-
claimed
You'll be proud of Old Glory, and also
your name.

**MERRY CHRISTMAS AND HAPPY NEW YEAR
TO ALL MY FRIENDS**



Harry (Hello Jake) Fields

Getting Along Nicely, Thank You

Principal Comedian

French Frolics

**Mr. and Mrs.
EARLE CAVANAUGH
(RUTH TOMPKINS)**



*Heartiest Good Wishes
for a Merry Xmas and
a Happy New Year to All*

MERRY XMAS

**ALICE
KAUSER**

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For Production, Road, Tours and
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MERRY XMAS

MERRY XMAS

Holiday Greetings

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1493 BROADWAY, NEW YORK

HAROLD WHALEN

A Chip of the Old Block
JUVENILING WITH THE PACEMAKERS
SEASON 1916-17-18

**MERRY CHRISTMAS
HAPPY NEW YEAR**

LENA DALEY

COMPLIMENTS OF

MARK ARON

Who Wishes All A Merry Christmas
(ADJOINING PALACE THEATRE)

WILLIAM B. FRIEDLANDER, Inc.

PRESENTS

JACK MUNDY

As the Night Clerk in

"THE RECKLESS EVE"

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Compliments of the Season

CATHERINE CRAWFORD

And Her Fashion Girls

Direction :: :: ARTHUR PEARSON

WHY "HAM" IS SYNONY- MOUS OF "ACTOR"

W. Henry Pendexter

In the early biblical days, long before Rhode Island and America were discovered, there lived near the Mount of Olives a mighty hunter by the name of Ham, who, strange to say, was very ambitious, which in those days was considered unnecessary, unless the ambitious one lived near the River Nile. Then it was conceded that one had cause for ambition, especially if one happened to be lolling on the river bank at the time the flowered gondola of some lone princess passed by. The lolling Roman, whom the fates decreed to view the drifting princess, could then without fear of criticism adorn his ancestral war costume and comb his hair.

But poor Ham lived hundreds of miles from the River Nile and, therefore, had no cause to be ambitious. Yet the desire to attain burned in his soul. His pursuits, however, were centered in another direction, entirely different from those of his fellow-man who lived near the fair gushing Nile.

Ham's ambition was to hunt, and hunt he did continually, although his efforts were not always crowned with success. Many nights, foot-sore and weary, he would sit in his moon-lit garden after an all day hunt, and plan for the morrow. Hunting was his daily occupation. Each day, from early morning until long after the sun had disappeared, Ham hunted.

The Bible does not state as to whether Ham obtained or did not obtain the object of his hunts, but it makes very clear the often asked question: "Why is an actor called a Ham?" After a perusal of the Bible, the answer is very simple.

The actor is called a "Ham" for he too is a mighty hunter. Beginning in the spring of each year, the many sons of Thespis travel from one end of Broadway to the other, hunting this way and that way, searching every nook and corner for a position, where they may display their talents.

And all are Hams. For Ham means hunter and a hunter means, eventually, a Ham and possibly a couple of eggs.

And if it always meant that, it wouldn't be so bad. Sometimes it doesn't.

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TIMES BUILDING, TIMES SQUARE, NEW YORK

HUGH HERBERT

assisted by Sam Freis
in his newest sketch

"The Lemon"



ENJOYING SUCCESS

BOOKED SOLID

DIRECTION—LEWIS and GORDON

Xmas Greetings

DAVE KRAMER

AND

BESSIE KENT

Direction—Harry Weber

MATT KOLB

"Comicking" with "The Darlings of Paris"
and his family, MRS. KOLB and
MATT, JR., wish everybody a **Merry Xmas**

Merry Christmas

PAUL

AME

GORDON and RICA

OFFERING A CYCLE OF SURPRISES

BOOKED SOLID—U. B. O.

DIRECTION—WM. S. HENNESSY

*Merry
Xmas
Everybody*

HARRY CARROLL

Direction—M. S. BENTHAM

MERRY X-MAS and HAPPY NEW YEAR

MAKERS OF HISTORY

MR. ALBERT LEROY, Manager

Booked Solid U. B. O.

Direction Frank Evans

Merry Christmas
and Happy New Year
to all my friends

Ethel Vernon With
"Step Lively Girls"

TICKET SPECULATION INVENTED BY BARBER OF ALEXANDRE DUMAS

The practice of speculating in theatre tickets, strange as it may appear, was started by the elder Dumas. He patronized a Paris barber named Porcher, and one day this worthy while shaving the novelist asked him why he did not sell the tickets given him.

"To whom could I sell them?" asked the author of the "Three Musketeers." "Why, to me, if you like," replied Por-

cher. "And what would you do with them?" asked Dumas. "That's my business," replied the barber.

"But I give you tickets whenever you ask for them," said Dumas. "Ah, one or two are not sufficient for my purpose," responded Porcher. "I must have all your tickets and every day, too." "And you will pay for them?" said the dramatist, "Cash," was the simple yet practical reply.

Dumas at that moment was very badly in need of money, so he at once concluded the bargain. Porcher, who shortly after this gave up shaving and cutting hair, made similar bargains with other authors and quickly became rich.

MERRY CHRISTMAS

Bobby O'Neill

APPEARING IN

VAUDEVILLE THIS SEASON

WITH

Evelyn Nesbit

X-mas Greetings

SHELTON

BROOKS

"The Noted Song Writer"

AND

OLLIE

POWERS

Headlining on the Pantages Circuit

AND

Meeting with Great Success

WHAT YOU WISH YOURSELF

IS WHAT

EDDIE CARR and COMPANY

IN

"The New Office Boy"

WISH YOU



DIRECTION—THOMAS J. FITZPATRICK

Merry Christmas

From

The Mischief Makers

To Our Friends and Others

Management F. W. GERHARDY

DOING OUR BIT

AMERICAN BURLESQUE CIRCUIT

*A Merry Christmas and a
Happy New Year*

PETE

Still with Cavy

Xmas Greetings

Freddie Nice & Ada Mae Weeks

(Dancer Par Excellence)

(Little Miss Twinkle-toes)

IN

Nic-Nacs of Musical Comedy

PLAYING U. B. O.

DIRECTION—HARRY FITZGERALD

MEEHAN'S LEAPING HOUNDS

WISH YOU ALL A MERRY CHRISTMAS AND A HAPPY NEW YEAR

Direction—ARTHUR KLEIN

Compliments
of the Season

MAE DIX

BURLESQUE
WONDER SHOW

Christmas Greetings

MARIE and BILLY HART

OFFERING

"The Circus Girl"

Greetings to all Friends

HARRY SAUBER

1004 Fitzgerald Bldg., New York

COHAN WAS IN DANGER

One of the most arduous rules of all motion picture studios is that smoking is prohibited. A fireman is detailed to inspect most of them regularly, and the smokers are ever on the alert to dodge him.

The ban on smoking probably has hampered George M. Cohan in his art more than any other annoyance. One day this week he was standing in the Famous Players Studio, awaiting a scene, when a fireman approached him and inquired about his health.

"I'm all right," replied Cohan, "except that you crab my act."

"How's that?" ask the other.

"By preventing me from smoking," said Cohan.

"Oh, I don't mind that a bit," replied the other. "Smoke all you like."

Five minutes later Hugh Ford encountered Cohan strutting about the studio and brazenly puffing at a cigarette.

"You'd better be careful," warned Ford, "or the fireman will nab you."

"No he's all right," answered Cohan, pointing to the fireman. "He gave me permission."

"That isn't a fireman," answered Ford. "That's one of our actors made up for one."

Best Wishes from

PAT

ROONEY

and

MARION

BENT

in their new Skit

"UP-TOWN"

Following all the dancing acts on the United Time this season

DIRECTION—HARRY WEBER

Christmas Greetings

from

Thomas J. Gray

Vaudeville Author

SKETCHES

SONGS

MONOLOGUES

SCENARIOS

Ask Anybody

Suite 804 Palace Theatre Bldg., 1564 Broadway

New York, N. Y.

Under the Sole Management of
DAVID BELASCO

Season 1917-18

DAVID WARFIELD
FRANCES STARR

"POLLY WITH A PAST"

A Comedy by George Middleton and Guy Bolton
With the Following Cast:

INA CLAIRE, CYRIL SCOTT, ANNE MEREDITH, H. REEVES-SMITH, LOUISE GALLOWAY, WILLIAM SAMPSON, WINIFRED FRASER, HERBERT YOST, ROBERT FISCHER, GEORGE STUART CHRISTIE, MILDRED DEAN, THOMAS REYNOLDS.

"TIGER ROSE"

A Melodrama of the Great Northwest by Willard Mack, With the Following Cast:

LENORE ULRIC, WILLIAM COURTLEIGH, WILLARD MACK, THOMAS FINDLAY, PEDRO DE CORDOBA, FULLER MEL-LISH, EDWIN HOLT, CALVIN THOMAS, ARTHUR J. WOOD, EDWARD MACK, JEAN FERRELL.

"THE BOOMERANG"

A Comedy by Winchell Smith and Victor Mapes
With the Following Cast:

ARTHUR BYRON, MARTHA HEDMAN, WALLACE EDDINGER, RUTH SHEPLEY, GILBERT DOUGLAS, KATHRYN KEYS, RICHARD MALCHIEN, MARGUERITE CHAFFEE, JOHN N. WHEELER, DOROTHY MEGREW, JOHN CLEMENTS AND OTHERS.

BELASCO THEATRE

City of New York

Raymond Hitchcock

in

"Hitchy-Koo"

On

On Tour

London in Spring

GREETIN'S, FOLKS!

An' all th' trimmin's

CHUCK HAAS

"THAT CALIFORNIA COWBOY"

Ropein' steady fer th' "BIG U" Outfit

ARTHUR KLEIN, Wrangler

Most Talked of Show of the Year—The Big Sensation

GUS HILL'S BIG CITY MINSTRELS

With the greatest array of Minstrel talent ever conceived.
All the new and old favorites in this one big organization.

**Geo. Wilson
W. H. Thompson
Jas. Corrigan
Arthur Gros**

**Eddie Mazier
John P. Rogers
John Burke
Frank Hanscomb**

**Ed Latell
Jack McShane
Thos. Hughes
John Lovely**

The following sure fire successes breaking all records:

**Mutt and Jeff
Hans and Fritz**

**Bringing Up Father
Stop, Look, Listen**

In active preparation, the surprises of a century,

"Adamless Eden" "Spider and the Fly" "Mlle. Rejane Female Minstrels"

WANTED AT ALL TIMES, everything that's good in Musical Comedy and Minstrelsy.

GUS HILL, Columbia Theatre Building, - New York City

PETROVA AID A REGULAR POET

(Daniel M. Henderson, director of advertising for the Petrova Picture Company and McClure Pictures, who is responsible for the poem, "The Road to France," which was recently awarded the prize of \$250.00, offered by the National Arts Club, has written another prize winner.)

THE RED TRIANGLE

Lift up the Red Triangle
Beside the thundering guns—
A friend, a shield, a solace
To our ten million sons!
Go build a hut or dugout
By billet or by trench—
A shelter from the horror,
The cold, the filth, the stench!

Where boys we love, returning
From out the gory loam
Can sight the Red Triangle
And find a bit of home!

Lift up the Red Triangle
'Gainst things that mar and maim!
It conquers Booze, the wrecked!
It kills the House of Shame!
Go make a friendly corner,
So lads can take the pen
And get in touch with mother
And God's clean things again!
Where Hell's destroying forces
Are leagued with Potsdam's crew,
Lift up the Red Triangle—
And help our boys "come through"!

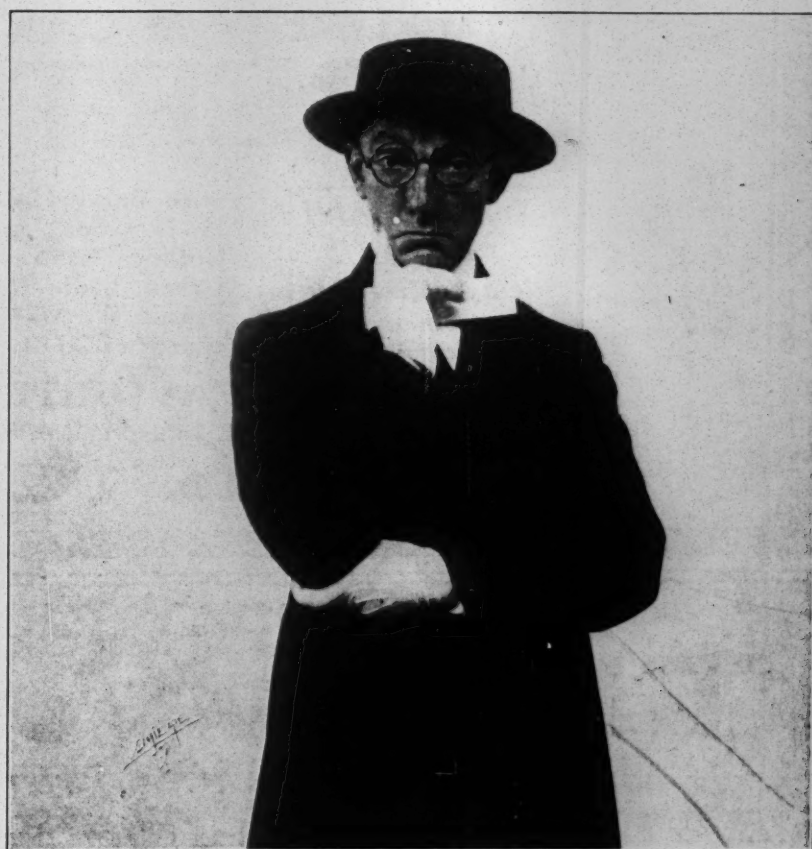
Christmas Greetings

*** from ***

Norma Talmadge**XMAS GREETINGS**

**JAMES
CONLIN**
AND
**MYRTLE
GLASS**

DIRECTION --- THOS. J. FITZPATRICK

JOSEPH L. BROWNING**Offers "A TIMELY SERMON"**

BOOKED SOLID—DIRECTION, MORRIS AND FEIL

Author of Lew Welch & Co. in "THE PRODIGAL FATHER"; Mann and Maflory in "SUFFRAGE—YET"; Herman Becker's Production, "SHERMAN WAS RIGHT"; Morris and Campbell in "THE AVI-ATE-HER"; Pielson and Goldie in "SOME LIFE"; Herman Becker's Production, "TEN FEET OF FUN"; Martha Hamilton & Co. in "OH YOU WOMEN"; Herman Becker's Production, "YUCATAN"; and Several Others in Preparation.

To the Boys Over There

AND TO

Every One Everywhere

Sincerest Yuletide Greetings

FROM

HARRY HICKEY LeVAN

CLAIRE DEVINE
HELEN STUART
HALLIE DEAN
LETTIE BOLLES
FRANK FANNING
CHARLES QUINN
CLARENCE STEFFEY
LOU REALS

WITH

HENRY P. DIXON'S BIG REVIEW OF 1918

ALL THIS WEEK AT
STAR THEATRE, BROOKLYN

DREW & CAMPBELL'S '17-'18 LIBERTY GIRLS



N. Y. TELEGRAPH

Says:—

"Plenty of refreshing comedy."

with Barry Melton, Patricia Baker, Hilda Giles, Mae Penman, James J. Collins, Brad Sutton, Payntor & Green, Sadie Husted, Mike Puglia, Frank W. Martin, Edward Griffin, chorus of 20 of the best and

N. Y. CLIPPER

Says:—

"Show is good with lots of comedy."



YOUR FAVORITE IRISH COMEDIAN JACK CONWAY

HOLIDAY GREETINGS FROM THE AVIATORS

THE BIG BURLESQUE SHOW FOR THE MASSES

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WISH ALL A MERRY CHRISTMAS AND HAPPY NEW YEAR

VIOLET HEMING IS DAUGHTER OF OLD THEATRICAL FAMILY

Violet Heming, whose escapades in "The Naughty Wife" supply most of the fun in the farce, comes of a family which has contributed so many members to the acting profession that it was practically unescapable for a young woman of her qualifications. Her father, Alfred Heming, and her mother, Mabel Allen, were both prominent on the English stage. Two uncles are Charles Dalton and Fred Walton. In fact, there is scarcely a member of the family not connected with the theatre in some capacity.

One of the most pleasant and interesting of Miss Heming's memories is connected with the initial production of Hall Caine's "The Christian." She was the

tinest of tots at the time. Each summer the Hemings were accustomed to leave their home in London and go to the Isle of Man to spend the summer. And please to remember, it was only for the summer, and that Miss Heming is not a Manx girl.

At Douglas, on the Isle of Man, Miss Heming's father was owner and manager of the Grand Theatre. Next-door neighbor to them lived Hall Caine.

When the original copyright performance of "The Christian" was made it was given in the Grand Theatre and the cast included Hall Caine as John Storm; Miss Heming's mother, Mabel Allen, as Gloria; Miss Heming's father, Alfred Heming, as Drake, and Mrs. Hall Caine as Polly Love.

Derwent Hall Caine, son of the noted author, who is in this country at present, and Miss Heming were playmates as youngsters. All of which—at least, so Miss Heming feels—should make it fairly obvious why she is, where and what she is.

A Merry Christmas

A Happy New Year

CAESER RIVOLI

Greetings

LON HASCALL

Management JACK SINGER

The Morin Sisters

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Her Greatest Show

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SEASON

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1917-Greeting-1918

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TO ALL

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I. Silingardi, the Southern impresario, who operates theatres in Porto Rico and South America, came to New York last week to try to secure the Hippodrome productions and companies at the end of their long engagements in New York for a supplementary season in Buenos Ayres and other large cities of Central and South America. After experimenting with a road tour of his first spectacle of the Hippodrome, called "Hip, Hip, Hooray," Mr. Dillingham came to the conclusion that a production designed for the big playhouse on Sixth avenue could not be transferred elsewhere and obtain the same artistic results.

Furthermore, Mr. Dillingham is of the opinion that the Hippodrome should not lose its individuality. Its patrons come from all parts of America to see the largest theatre, the biggest company and the most stupendous production in the world, and there is a definite attraction in the knowledge that it cannot be duplicated, or at least is not paralleled, anywhere else. Mr. Dillingham assured the enterprising manager from the South that he wished to encourage a closer working agreement between these two great American countries, and he offered to assist him with his numerous stars, his traveling organizations, and with stage effects, but he does not deem it feasible or expedient to shift a Hippodrome spectacle to another setting. In short, Mr. Dillingham holds that there should be but one Hippodrome.

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1917

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"YANKEE" (He's There, All There)

"I'LL SEE YOU LATER, YANKEE LAND"

"YOU KISSED ME" (And Said Good-Bye)

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(Daughter of James E. Cooper, burlesque magnate.)

America, we needed you to free us from the thrall,
To take away the curse of Baal which robbed us of our all,
To give us back religion, to make the cannon cease;
From out the darkness you shall sound The Battle Cry of Peace.

The trumpet to the nations which heralds Freedom bright,
The cruelty of monarchs changed to the Nation's Right,
For Satan, masked as Germany, hath burst his battle song,
Hath loosed the flaming gates of Hell and shown forth the wrong.

'Tis you we need to right it—to bring the reign of God,
And by your strength you'll win it—they lie beneath the sod.
Dear Land of Love and Liberty, with ten million fighting men,
You'll bring Freedom to the world and Peace back once again.

Oh, Land of Right, of Peace, of Strength, we lift our cry to thee
The tears of a million widows from far across the sea.
The voice of a billion orphans is borne across the foam,
The world is crying for you—Oh Thou, O Freedom's Home!

Will you refuse the mothers, the widows and the world?
You, with your glorious banner of Truth and Right unfurled.
We are calling you, America—for you the whole world waits.
It raises the agony of its cry to you—United States!

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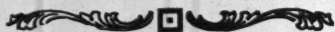
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AT THE MOVIES

"Whazzat say?"
 "Went so darn fast I couldn't read it."
 "'S Douglas Fairbunks married? He is? Wotter shame."
 "Gee-wiz howdy do it? Look-look!"
 "That's nothin'. Betcher there's a rope hid somewhere. He couldn't climb up that way straight over th' side."
 "Dontcher b'leeve it. Doug Fairbunk's th' greatest lil' athaleet in th' movies."
 "Hey, Jen, what's that mean?"
 "What mean?"
 "That sign on his grave, 'Pro Pat-ri-a'!"
 "It's Latin langwidge an' means he's dead."
 "Gosh, how silly. I should think they'd know he was dead or he wouldn't a been buried."
 "John, make Mary hush. Ah, I like them new reels, so's I can see what's goin' on."
 "I don't."
 "No, you like them divin' girl things."
 "Sure, to see what's comin'."
 "Hush, somebody'll hear you. You mortify me to death. And for th' land sakes, did you bring that awful pipe with you? I can smell it clean through your pocket."
 "Long's you smell it clean you should worry."
 "Look—'The wealthy—Mr. Hilton—decides—to—take—a'—aw, gosh, why don't they keep 'em on long enough to read 'em?"
 "Come on, that's the end!"
 "Ow, Ma, we didn't see th' beginnin' of th' first pitcher!"
 "Ah—a Drew comedy."
 "Ain't they great? Wonder if they are really married?"
 "You bet—don't they act like it? Always fussin' an' fightin'."
 "What's the name of this?"
 "Wild Love, or Under Water, or The Runaway, or Mike's Murder, or some such title, I just didn't get it."
 "Never mind—it doesn't make any difference."
 "How can you knit in the dark?"
 "Oh, it's easy enough. I'm making a sweater for Clarence, he's doing his bit, you know, he's writing poetry about the war."
 "How nice. Did you see Mrs. Clark come in?"
 "Yes. Every time I see that woman she has a new hat."
 "Na, it ain't, it's convertible."
 "My goodness, that's the end of that. I thought it had just started."

DID TWO BITS

John L. Golden, the well-known Liberty Bond salesman and box office expert, was talking the other day to the colored porter in his office building.
 "I understand you have given 25 cents to the Red Cross fund," said Golden; "that's fine."
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bell boy blows the bell for a 5:45 train, and we go out and 'train' with nine-foot spears in regular Ned Wayburn formations and very chorus lady language. We have a regular United States Hotel breakfast—now I know why the small town hotels are always named so patriotically. We have 'morning rehearsals' with mops and brooms. Every chap is his own wardrobe mistress.

"I play a matinee and sometimes a night show on the telephone switchboard, as I've been detailed for plug pushing—it's a regular 'Swiss Bellringing Act,' and, oh, the applause I get every time a major general is in a hurry."

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WHEN YOU WERE THE WORLD TO ME

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and

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AM KRAMER, of Kramer and Cross, extends his best and deepest wishes to the greatest and most incomparable of all souls, Miss Belle Baker. I wish to express my appreciation for her wonderful friendship in giving to me the creative reflection, which I consider the spirit of her genuine feeling in that rare world of friendship. I, in my humble being, bless her spiritual personality in whom God's likeness reflects that spark for all in all. Forevermore, BELLE BAKER, the incomparable.

I also wish to extend my thanks to IRVING and JOE COOPER, LEW and SOL LESLIE, JACK GOLDIE, GILBERT PEALSON, DAN SULLIVAN, MIKE HANLON, BEN BELLECLAIR, MR. and MRS. HARRY GREEN, MR. FRANK BURT, JACK LINDER, MR. JOHNNY COLLINS, SAM LAVIN, and LEO ZARRELL. Please note—I played Sandow opposite Francis X. Bushman in "God's Outlaw."

Merry Christmas

SAM KRAMER

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LOU TELLEGEN SAYS ACTOR MANAGER IS A WILLING VASSAL

Actor-managers are such interesting persons. And Broadway's acquaintance with them is so exiguous! William Faversham and Henry Miller have come and gone fitfully this season; Charles Coburn is on tour. Of course we have with us that radiant actress-manageress, Miss Grace George. But among actor-managers the only one now in the dramatic spotlight is M. Lou Tellegen.

In "Blind Youth" last week M. Tellegen produced his first offering under his own management. That is, "Blind Youth" was his first American offering. "I have of course written, played and produced in Europe," he explained. "Abroad we have nearly all actor-managers," he added. "Take London, which has had Tree, Wyndham, Barker, Hare, Kendall, Irving, all at the same time. So, too, in Paris.

"The actor-manager is, you might say, a slave. He bears the responsibility of a company to assemble and to direct. He has a leading part to play. He must combine business, executive and artistic sense, the actor-manager. Yes, he must be a slave."

But you accept the slavery?"

M. Lou Tellegen smiled his whimsical, much-loved and even more written-about smile. "It is joy," he exulted. "It is my work, the only work I enjoy. Always my family have been of the stage. Acting is our life. Once I wrote for the newspapers in Holland—yes, I was even a critic of the drama, and so young!—but my business is before the footlights. There I am at home."

"Do you plan to go on producing plays?"

He nodded. "As long as I may," said he. "Even now I am reading four or five manuscripts a week. Some to me seem admirable: I hope to put them on, as time goes, and let the public judge. I have never been discouraged by criticism."

A Merry Christmas and a Happy New Year
to All My Friends

IRENE LUCEY

OF

McDEVITT, KELLY and LUCEY

LEONA EARL

MRS. HARRY SHAPIRO

INGENUE

BEN WELCH SHOW

BEST WISHES AND GREETINGS

Mr. and Mrs. PAT KEARNEY

BEN WELCH SHOW

GREETINGS TO ALL

ELVA GRIEVES

LEADING WOMAN

BEN WELCH SHOW

BILLY WILD

COMICAL BUSINESS

2d SEASON "MIT" BEN WELCH SHOW

FRANKIE MARTIN

JAZZ SOUBRETTE
(Lava)

BEN WELCH SHOW

GREETINGS TO ALL

SID GOLD

BEST REGARDS TO MY PARTNER BABE LATOUR

WE WISH ALL OUR FRIENDS A MERRY CHRISTMAS AND A HAPPY NEW YEAR

The CHORUS—BEN WELCH SHOW

A Merry Christmas and Happy New Year to All!

FRANK A. KEENEY
WILL SHORTLY PRESENT
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of the Screen
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Xmas Greetings

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Direction Pete Mack

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TELLS OF BARRYMORE HOME-LIFE

SANTA BARBARA, Cal., Dec. 14.—The testimony of Katherine Blythe Barrymore, in her suit for divorce against Jack Barrymore, discloses details of the home life of the actor and his wife. According to Mrs. Barrymore the glamour of being the wife of a celebrated actor wore off in a few years. She testified that, although her husband was regarded as the life of the party in the club and restaurant, his humor didn't extend to the fire-side. "His life was before the footlights," asserted Mrs. Barrymore, "and there he lived it. When he arrived home after a performance he had exhausted his humor and his interest and spent all the rest of the time in reading books and sleeping. Jack read all night frequently, while I watched and waited for recognition, and he slept all day, leaving a call for just before the time the curtain was scheduled to rise. One night in New York he tele-

phoned from a club that he wasn't coming home, and later a friend brought word that all was off between us. I thought it would be grand to be the wife of such a man before I married him, and even when later he told me we were to part forever I tried to win him back. His only response was that our temperaments were too different, and further living together was impossible. It was then that I went to Santa Barbara to be near my relatives." A deposition by Mrs. Barrymore's father was introduced into the testimony by way of corroboration. Edward Sheldon, the playwright, also corroborated Mrs. Barrymore's recital, he testifying that Barrymore had a consummate passion for his art and neglected everything else, including his wife. Mrs. Barrymore stated that a property settlement had been reached by her and Barrymore. Barrymore was represented by an attorney, but no testimony was introduced in his behalf.

BETH ED
CHALLISS and LAMBERT
IN VAUDEVILLE

MARIE DREAMS

The Girl with the Wonderful Voice

Playing U. B. O.

Direction, ROSE and CURTIS

CLIFFORD NELSON AND JANE CASTLE

Playing Loew Circuit—Late of "Katinka" in Song and Jest—Direction Tom Jones

SNOOKSIE TAYLOR

Sunbeam of Song—In Vaudeville

ELSIE EDDIE
MURPHY & KLEIN
DIRECTION IRVING COOPER

JOE WOLFE & EVANS MADGE

A Nifty Splatter of Songs and Chatter

In Vaudeville

Hazel **HICKEY & COOPER** Billie

Mirth, Melody and Song

Playing Loew's Time

In Vaudeville

JOS. BELMONT & CO.

IN VAUDEVILLE

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In Vaudeville's Biggest Laughing Success—"Hunting"

Ted Carmen Martin
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Singing, Harmony, Talking and Comedy in Vaudeville

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The Man, the Girl and the Piano

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Original—Closing—Show with 9 Minutes of Continual Laughter

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Representatives, Jo Page Smith and Gene Hughes.

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By Y. O. BROSSAU

This beautiful number is just the song you have been looking for!

Chorus: Nature can change golden hair to gray,
Flowers can wither and die,
Babies soon change into women and men,
And even the streams run dry.
Summer soon changes to Wintertime
And friends change to enemies too,
But nothing on earth or in heaven can change
The Love that I feel for you.

IN PREPARATION:

"It Don't Seem the Same Since the Boys Marched Away"

"Can't We Start It All Over Again?"

"Way Down in Georgia"

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MAKERS OF
ERIT**Brosseau Music Corp.**
145 W. 45th ST., NEW YORK CITYMELODY
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playing JUDGE HUBBARD with IN THE DARK COMPANY in Vaudeville.
Here's hoping there will be enough Turkey and Cranberry Sauce for everybody
Christmas, don't book as far ahead as New Year's.

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By HARRY D. KERR.

The song everybody loves once they hear it.

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By W. C. HANDY, writer of the "Memphis Blues."

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"HOOKING COW BLUES"

By WILLIAMS AND HANDY.

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Bestest to All Friends for Christmas and New Year

Jimmy

Gertrude

HILL and EVANS

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Management Woodhall Amusement Co.

"ALL GIRL REVUE"

Management Pepple and Greenwald

STILL DOING NICELY, THANK YOU

Ed. Williams Stock Co. is now in its 18th week at the Sipe Theatre, Kokomo, Ind., and still doing a wonderful business. Don't it beat H—I how business keeps up?

WANTED

PEOPLE IN ALL LINES FOR MY THIRD COMPANY. EVERYONE MUST HAVE WARDROBE ABILITY AND A GOOD STUDY. YEAR'S WORK.

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FROM ED. WILLIAMS

SUCCESS TO THE SUCCESSFUL ONE

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HAPPY NEW YEAR
BEST WISHES TO ALL

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and
Happy
New Year



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OPENING AT MINNEAPOLIS, MINN., DECEMBER 30, 1917

Personal Direction—MAX HART

RUBY

SAMMY

NORTON ^{A_ND} LEE

Wish all their friends *A Merry Christmas*

IN VAUDEVILLE SOON

WITMARK HAS MANY SUCCESSES

The number of song successes in the Witmark catalogue this season is remarkable. These are not confined to any special type of song, but cover the entire field.

The tendency of the times is toward songs which have a close or indirect relation to the war, and of these M. Witmark & Sons have a goodly share of favorites, including the world-wide hit "There's A Long, Long Trail" and Joe Howard's "Somewhere In France Is the Lily."

The addition of Jimmy Monaco to the Witmark forces has given this house two new popular numbers that look especially good. They are "I'm Going To Follow the Boys" and "The Dream of a Soldier Boy." Besides these there are "Then I'll Come Back to You," "Trooper Flynn," "The Army's Full of Irish" and "A Mother's Liberty Loan."

"After a Thousand Years," a new bal-

lad by Monaco with lyric by Alfred Dubin, is a worthy successor to the many popular ballads this house has issued, and has already gained a firm grip upon the fancy of both singer and public.

Few standard ballads have ever had better prospects than Arthur Penn's "The Magic of Your Eyes," an remarkable number in every way. Another splendid ballad is Alfred Solman's "Absence Brings You Nearer My Heart," and from all indications it is going to be a success.

Among other favorites is also to be noted Victor Herbert's "Kiss Me Again."

Coming to novelty songs, the Witmark list is particularly strong and attractive. There are such inviting successes as "When It's Moonlight in Tokio," a haunting Japanese number; "Yock-a-Hilo Town," one of the catchiest Chinese ditties ever written, and "Jazzin' the Cotton Town Blues."

Smiletta Sisters

NOVELTY DE LUXE—ALF. T. WILTON

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BESSIE ROBERT
Novelty Variety Entertainers In Vaudeville

SAM J. CURTIS & GILBERT ELSIE

Dir. Rose & Curtis

Abe Feinberg

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FRED
IRWIN'S
FRED

**BIG SHOW
AND
MAJESTICS**

FRED
IRWIN'S
FRED

The Ladies

**HILDA BERTIN
VIRGINIA IRWIN
MARIE BEAUGARDE
BLANCHE PARQUETTE
ADELE ANDERSON
HELEN ANDREWS
MARGARET SHANE**

About the Big Show "Bill"

Written and staged by Leo McDonald

Clipper

Fred Irwin's "Big Show" is his best offering since the Majestics of nine years ago, which was conceded to be some show.

Variety

His "Big Show" is a 22-karat, 12-cylinder, rip snorting corker—and then some.—Wynn.

Telegraph

Not a listless minute in two hours and a half of real fun.—Uno.

Billboard

If this show fails to go over there is something wrong with the burlesque public—not with the show.

The Gentlemen

**LEO HAYES
SAM BACHEN
WM. WAINWRIGHT
GEORGE WONG
HARRY HOWE
HARRY BURNS
DICK CLARKE**

Musical Director

THE ACTS:

SAMAROFF & SONIA

KING and KING

FOOTLIGHT FAVORITES

**LA
BERGERE**

and Posing Dogs

ART IN PORCELAIN
AND MARBLE

**BILLY
B. VAN**



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**PAUL
GORDON
and
AME
RICA**

Offering a Cycle of
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My Success Your Success

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DOBSON**

Booked Solid
MAX E. HAYES

**ELIZABETH
M.
MURRAY**

Dir. Alf. T. Wilton

**NAN
HALPERIN**

Management
E. F. Albee

**ED. C.
DERKIN**

AND HIS

Dog and Monkey
Pantomime Novelty

Direction
THOMAS FITZPATRICK

**BERT
BAKER & CO.**

in

"Prevarication"

Dir. HARRY FITZGERALD

**FLORENCE
RAYFIELD**

In Vaudeville

Dir. LOUIS PINCUS

**THE
FAYNES**

THE ARTISTS WITH A
SUPREME OFFERING

Dir. JACK FLYNN

**PAUL
PEREIRA**

And his famous
String Quartette

Dir. MAX E. HAYES

**AMANDA
GREY**

AND BOYS

Direction
ROSE AND CURTIS



MERRY CHRISTMAS AL JOLSON



NAN HALPERIN

Wishes Everybody

"A Happy Christmas and A Bright New Year"

Season's Greetings

Blanche Merrill

MERRY X-MAS and HAPPY NEW YEAR

THE LITTLEJOHNS

Displaying, Walking upon, and Tossing more than a half million semi precious stones.

X-MAS WEEK—Keith's Alhambra

Direction—H. B. MARINELLI

ROLFE & MADDOCK

Theatrical Producers

1482 BROADWAY

NEW YORK

STERN MEN ENTHUSE OVER SONGS

A New Year's resolution made by everyone connected with the house of Jos. W. Stern & Co. is to make the coming year the banner one of the firm's existence.

They are fortunate in having as an aid to the carrying out of their intentions an exceptionally good catalogue, in which ballads, novelties and comedy songs abound.

Among these are "Send Back Dear Daddy to Me," a really wonderful idea woven into a popular song. This number would in all probabilities be a success if published far away from the big music centres. It has been picked for the leader of the catalogue, and is fully justifying the faith its publishers have in it.

"When the Moon Is Shining Somewhere in France" is another which has started out exceptionally well. It was written by Private Frederick Rath at Camp Upton, where it immediately became a favorite.

Will E. Skidmore, manager of the Chicago office of the Stern house, who has many novelty successes to his credit, has a new one called "Somebody's Done Me Wrong," which promises to surpass in popularity any of his previous successes. Many vaudeville stars are singing this number.

"I'm in the Army Now" is another comedy song which is attracting much atten-

tion. It is by Charles Bayha, writer of "Come Out of the Kitchen."

Chris Smith and Henry Troy, the well-known team of colored writers, are represented by several numbers, the best of which are "Half Past Eleven In the Morning" and "Oriental Nights."

Pat Rooney is back in the ranks of popular writers with a clever "nut" song, "Queen Of May."

The Nan Halpern songs will continue to be an important factor, the leader being "Oh, You Wonderful Girl."

Other numbers which are attracting attention are "Set Aside Your Tears," "Egyptian Rose," "Lily of the Valley" any many others.

Harry Tenney, the new professional manager, has already proven that the Stern firm used excellent judgment in appointing him to that important post, and he is ably assisted by Chas. A. Bayha, Gilbert Dodge, Irving Masloff, Bob Miller, Joseph Griffin, Miss Rose Wunch, Miss Helen Jabowitz and Herman Katz.

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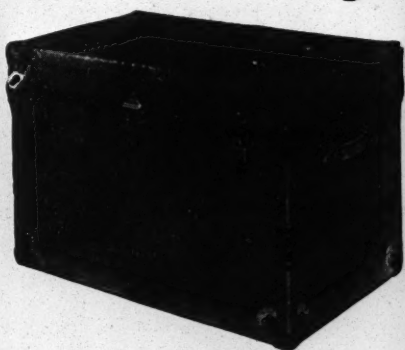
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30 inch\$19.00 36 inch\$22.00
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Direction—HARRY WEBER, Inc.

JOE REGAN and NAT RENARD

In Their Musical Comedy Skit Entitled

"The New Hotel Clerk"

BOOKED SOLID U. B. O.

DIRECTION BERNARD BURKE

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Two Italians in a Day Off

Direction Jack Potsdam

BILLY O'BRIEN & FRANKIE HALL

IN MELODY AND SONG—Direction JACK POTSDAM

GERTRUDE COGERT

Supreme Contralto—Vaudeville's Youngest Character Comedienne
In up-to-date studies by Harry Von Tilzer and Lou Klein. Direction—SAMUEL BAERWITZ

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With James Kennedy Playing U. B. O. Time

Direction, Pat. Casey

CHAS. SHARP and JACK ATKINS

In the Corking Melange "DIDN'T WE?"

EDWARD Z. HUNTER and LOUIS DE GODFREY

Blackface comedians in their novelty act, "Without Gus."

Using their original winter scene in a limousine touring car to explain the story. A laughing
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IN VAUDEVILLE. Direction—ROSE & CURTES

CECIL MOORE & JAMES MARTIN

Singing, Talking and Comedy—Colored Comedians

Direction JACK SHEA

IN VAUDEVILLE

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LEN MANNING AND VIOLET HALL
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and \$1.00 sizes, but I want you to try it first
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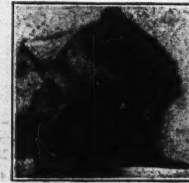
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MERRY CHRISTMAS TO ALL FRIENDS
Best Wishes to Harva and Harva



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America's Youngest Colored Entertainers
EXTEND GREETINGS TO ALL—BOOKED SOLID. DIRECTION—A. THALHEIMER

X-MAS GREETINGS

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Second Season Midnight Frolics, Management F. Ziegfeld, Jr.

SENORITA AMINA and **FRED WALDEN**

THE SPANISH VIOLINISTE THE SINGER
WISH ALL THEIR FRIENDS A MERRY XMAS and A HAPPY NEW YEAR

ROSE BERNARD

INGENUE-SOUBRETTE

"WALDRON'S BOSTONIANS"

Wishing My Many Friends a Most Joyful Xmas

JOHN QUIGG

(Formerly of QUIGG and NICKERSON)

Tremendous **HIT** with **Sam Sidman Show**

"Variation of the program of this week's attraction is supplied by John Quigg, whose selections on the slip horn and the piano-accordeon are of sufficient merit to practically stop the show at every performance until he graciously responds to the encores demanded."—Notice from Kansas City Post.

RITA & PAULE

Variety Couple in "Bits of Everything."

In Vaudeville

HALLIE DEAN

METEORIC SOUBRETTE

DIXON REVIEW 1918

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In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned. Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Atlanta & Fisk Armstrong, Fred Berry, C. O. Brugger, J. Bland, Will & Co. Barrett, Ed Bedell, Clarence Breslin, J. A. Bertram, Wm. Beverly, Roy Britten, Ted & Corine	Barnard, Murray Cunningham, Wm. Campbell, A. E. Chatham, J. Dreermann, Steve Duke, Robert F. Elwyn, Lorne Fitzpatrick, Tim Grifford, Russell Gray, W. B. Greenleaf, Roman Heege, Phil Haldenby, Geo. T.	Hoyt, Leo Hanson, Harry L. Howard, Gene Harvey, Harry Hunt, Chas. Hamlin, Hugo Heclow, Chas. Johnson, Carroll Miller, Geo. McHale, Jim Miller, Fred P. McClusker, Frank	Leahy, Chas. Leonard, Leon Lander, Frank Lester, Hugh Lancaster, John Mallory, Burton (due 10c.) Murray & Love Muller, Geo. McHale, Jim Miller, Fred P. McClusker, Frank	Murphy, Geo. P. Nusberg, Henry E. Neville, Louis G. O'Malley, Thos. Russell, John Rosell, Chas. A. Richardson, Wal- ter Sohn, Geo. Sutherland, Ed. Sandor, Max	Schuster, Milton Thornton, Arthur Taf, C. A. Vass, V. V. Wilcox, Erlau Wilson, Walter Weston, Billy E. Waite, Henry Williams, Harold Ward, Frank Warrington, C.
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LADIES

Ames, Lucille Arnold, Mlle. Astor, Mae Bachly, Miss R. Bell, Mrs. Rich- ard Clayton, Lucille Clayton, Zella Conlee Sisters	Comrad, Edith Curson, Margaret Co. Danks, Miss G. L. Donohue, Hazel Edmond, Dixie Edwards, Babe	Etting, Grace Edmonds, Grace Finlay, Vera Gunn, Beniah Gillmore, Bobbie Goodmann, Muri Hale, Neta Holmes, Lisabet	Holcomb, Grace Howard, Mabel Jenkins, Chic Kelly, Louise Leighton, Ruth Leonso, Mary E. LeMonair, Mabel Mayo, Vivian	Mack, Gladys Norton, Mrs. Jas. Nelson, Margaret Pardee, Violet Pollen, Lorella Potter, Edith Robinson, Minnie Smith, Dot	Stellman, Mrs. Geo. Saunders, Jose- phine Stafford, Bess Summers, Emolie Southernland, Blossom Vaun, Jean
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PLAYERS ENGAGED THIS WEEK

Vinton Freedley, by Herts, Lord and Heniger, for "The Tinkelman."	Emily Stevens by Oliver Morosco for "The Madonna of the Future."
Leslie Palmer, by Oliver Morosco, for "The Brat."	Hans Wilson by Cohan & Harris for Cohan & Harris Revue.
John Fernlack, by Oliver Morosco, for "Upstairs and Down."	Charles Winniger by Cohan & Harris for the Geo. M. Cohan Revue.
Regina Richards, by the Shuberts, for "His Widow."	Francine Larrimore by A. H. Woods for "Parlor, Bedroom and Bath."
Carolina Thompson, by the Shuberts, for Maytime."	Phil White by Cohan & Harris for Cohan & Harris Revue.
Estelle Winwood, by Selwyn and com- pany, for "Why Marry."	Eleonore Henry by Cohan & Harris for Cohan & Harris Revue.

DEATHS OF THE WEEK

CHARLES S. MYERS, formerly of the managerial firm of Mishler & Myers, who conducted the Eleventh Avenue Opera House, Altoona, Pa., for many years, died recently at his home in that city from acute indigestion, aged fifty-two years. The deceased had for years been one of Altoona's leading citizens. His wife and two children survive.

KATHERINE MONTAGUE, a well known performer and wife of Hal Pierson, known to burlesque, died last week in Liberty, N. Y. The body was taken to Binghamton for burial.

TED DEGROVER VANCE, of the team of Renore and Vance, died from heart failure December 9 at his home in Chicago. His wife, who worked with him in the act, and a young daughter survive.

HENRY CLAY BARNABEE, the well known light opera singer died last Sunday at his home in Boston, Mass., after an illness resulting from injuries received in a fall several months ago. The deceased, who was eighty-four years of age, was in his early days a choir singer and did not begin his career as an entertainer till he was about thirty-two, when he made his stage debut as a monologist and singer. He soon organized the Barnabee Operetta Company which in 1870 gave way to the Barnabee Concert Company, an organization which became popular through the New England States. Later he became a member of the Boston Ideal Opera Company where he was associated with William Macdonald and Tom Karl, and it was this trio that founded the Bostonians. This organization became famous for its production of "Robin Hood" and other operas as well as for the general excellence of the company which included besides its three owners Jessie Bartlett Davis, Geraldine Ulmer, Marie Stone and George Frothingham as its principals. Barnabee became noted for his performance of the Sheriff of Nottingham in "Robin Hood" and the name of the character stuck to him to the very last.

JAMES BARTER FREEL, known on the stage as Frank O'Neill, and formerly with the Vitagraph Company, died on Saturday December 8 at his home, 1839 Eighty-fifth Street, Brooklyn. He was the son of James J. Freel, president of the Stereotypers Union.

JOHN H. WASHBURN, seventy, who was one of the leading theatrical mana-

In loving Remembrance of
MRS. BILLY BUSCH
Who passed away Dec. 23, 1916.
Inserted by her loving Husband and
Daughter,
BILLY AND MAY BUSCH.

gers of New York City forty years ago, and who played a prominent part of "Variety," died at the German Hospital, this city, after a long illness. The body was taken to Campbell's Funeral Church, where services were held Friday morning, last week. Burial was in Evergreen Cemetery. He lived practically his whole life in New York, where he was affiliated with The Essanay Motion Picture Company. A daughter, Bijou Washburn, survives him.

FREDERICK BLAKE, formerly advertising man for the Gayety and Folly Theatres in Brooklyn, died suddenly in Pittsburg, last week, of Bright's disease. Mr. Blake was born in Brooklyn sixty-six years ago and had been in the employ of the Hyde and Behman Theatres for twenty-five years.

FRANKIE LEE PRENTICE, well known for her work on the musical comedy stage for the past ten years, died last Wednesday at the Misericordia Hospital at the age of 37 years. Her past performances were with Weber and Fields in the "Midnight Sons" and "The Three Romeos." The body was taken to the Winterbottom Funeral Home, where services were held last Friday, and burial was at the convenience of the family. One son survives her, Walter Prentice, living in Baltimore, Md.

LILLIAN GOLDBERG, an actress, was found dead in an apartment in West Forty-fifth Street, last Thursday, due to an overdose of heroin. The deceased, who was about eighteen years of age, was with a stock company playing around New York.

RALPH C. SMITH, a well known Denver composer, who wrote "Heart of Mine" died last week in that city.

CHAS. MARRIOTT, an old time actor and picture magnate, died in Los Angeles last week. He was an invalid for many years. He is survived by one daughter.

MANUSCRIPT FOR SALE

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We're Going to Get the Kaiser—Brave Soldiers of the U. S. A.—Star of Liberty—The Sammie Will Get You, Kaiser—The President for Liberty—Uncle Sam's American Boys—Our Sammie—My Native Land—Patriots Forever—I've Got a Feeling for Uncle Sam—When Mary Sings—My Western Rose—When Our Uncle Gets Mad—We Know God Will Protect Us—Good Bye, Sweetheart, Good Bye—In Dreams I Return to the Green Hills of Erin—Good Bye, Germany—Moonlight on the Battlefield—Gabriel's Angel Song—Uncle Sam and Duty's Call—Our Answer to Uncle Sam—When Her Boy Answered Duty's Call—Mother Mine—Two Belgium Babes—God, Home and Liberty—Bring Back My Love With You—Let the Light of Peace Burn On—Good Bye, Girlie, We're Going to France for Uncle Sam—Come on America—We Are Boys for the United States—Stand Behind the President—Can You Remember Sweetheart Mine—Girls and Boys of the Nation—Flag—O U. S. A.—By the Boys of the Red, White and Blue—Uncle Sam—Ain't That Enough to Change Any Young Man's Mind?—The National Army Boys—Good Bye, Mother—This Dear Old Land of Ours—She Gave Her Only Boy to Uncle Sam—Jack the Sailor Boy—Three Cheers For Our Brave Soldier Boys—Do Less Brag of the U. S. Flag—Go to Bed Early, Willie—Soldier Boy—Over Here—Life's a Funny Proposition After All—Leave It To Sammy—Out in the Trenches in France—Au Revolt—Golden Haired Rose of Old East Tennessee—Glass Number One—Somewhere in France—Our Banner—Attabor—Among the Other Flags—Somewhere a Mother's Heart is Broken—My Little Irish Mary—The Entente National Hymn—Somewhere Over There—His Little Broken Toys—Go Over There—Cheer Up France—Off to the War—Hurrah for Uncle Sam—Galahad—Fighting for Our Nation—We Are Coming—The Boys in Khaki—My Bonnie Kate—The Kaiser's Hornpipe—U. S. A.—When the War Is Over.

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A Melange of Music and Song

A Merry Christmas

TO ALL

A Happy New Year

VAUDEVILLE BILLS

(Continued from page 22)

W. V. M. A.

ANACONDA, MONT.

Blue Bird (Dec. 23)—Juggling De Lisle—Leonard & Haley—May & Billy Earle—Nick Santoro & Co.—Bert Draper—Gandell Sisters & Co. (Dec. 26)—Rice, Bell & Baldwin—Valle—Orr & Hager—Minerva, Courtney & Co.—Vincent & Kelly—"Visions of Art."

BLOOMINGTON.

Majestic (First Half)—"Vanity Fair." (Last Half)—Bruce, Morgan & Betty—Sextette De Luxe—Whitfield & Ireland—Togan & Greeva.

BILLINGS, MONT.

Babcock (Dec. 27)—Cliff Bailey Duo—Davis & Walker—Stanley & Gold—Mr. & Mrs. Diney Payne—Billie Bowman—Hoag Kong Troupe (Dec. 30-31)—The Vernons—Billy Jilgarde—Charles T. Del Vecchio—Three Akers.

BUTTE, MONT.

Peoples' Hippodrome (Dec. 23-25)—Rice, Bell & Baldwin—Valle—Minerva, Courtney & Co.—Vincent & Kelly—"Visions of Art"—Orr & Hager. (Dec. 26-29)—Thiesens' Pets—Calvin & Thornton—Millard Bros.—LaVigne Sisters—Dave Thursty—DeKoch Troupe.

COUNCIL BLUFFS, IA.

Nicholas (First Half)—La Marsellaise & Co.—Wright & Walker—Irving & Montrose—Senna & Weber. (Last Half)—Maxine Bros. & Bobbie DeVoy & Dayton.

CANTON, ILL.

Princess (Last Half)—The DeMonts—Rodway & Edwards—Eddie Badger—Wm. DeHollis & Co.

GREAT FALLS, MONT.

Palace (Dec. 23)—Thiesens' Pets—Calvin & Thornton—Millard Bros.—LaVigne Sisters—Dave Thursty—DeKoch Troupe. (Dec. 27)—LeRoy & Berry—Frank Rogers—Dorothy DeSchelle & Co.—DeForest Bros. & Falke—Dedie, Velde & Co.

HASTINGS, NEB.

Plaza (First Half)—Deyton Sisters. (Last Half)—Irving & Montrose—Williams & Culver.

IOWA CITY, IA.

Englert (Last Half)—The Morenos—DeBourg Sisters—Stanley & Leo—Colonial Maids.

JOLIET, ILL.

Orpheum (Last Half)—Dubois—Eadie & Ramsden—Ward & Raymond—International Revue.

MISSOURI VALLEY, IA.

Majestic (Dec. 28-29)—Hanlon & Hanlon—Frick & Adair—Wright & Walker.

NORTH YAKIMA, WASH.

Empire (Dec. 23-24)—Sweeney & Newton—Aleva Duo—Adanac Trio—"The Wireless Girl"—LaVine Trio. (Dec. 28-29)—Kenny & LaFrance—Bernard & Merritt—Knight, Benson & Holloway—"Camp in the Rockies"—George F. Hall—Bonesetti Troupe.

OAKLAND, CAL.

Hippodrome (Dec. 23-25)—Monahan & Co.—Cook & Hamblin—Carle & LeClare—Gene Knight's Seven Symphony Belles—Link & Robinson—Costa Troupe. (Dec. 26-29)—The Totos—Vincent & Carter—Seven Variety Dancers—Amedeo—Alice Teddy & Co.—Barney First.

OSHKOSH, WIS.

Grand Opera House (Last Half)—The Halls—Black & O'Donnell—The Yacques—Coy DeTrickey—Sabastian, Merrill & Co.

PORTLAND, ORE.

Hippodrome (Dec. 23-26)—Lorraine & Mitchell—Leever & LeRoy—"The Pool Room"—Three Melody Girls—The Angelus Trio—Dudley Trio. (Dec. 27-29)—Skating Venues—Follett & Wicks—Marshall & Covert—Nelly Wilder & Co.—Jere Sanford—Three Regals.

PEORIA, ILL.

Orpheum (First Half)—Ellis Nowlin Troupe—Wilton Sisters—Creighton, Belmont & Creighton—International Revue. (Last Half)—Three Bobs—Holden & Herron—Oliver & Olf—Warren & Conley—Dan Sherman & Co.

QUINCY, ILL.

Orpheum (First Half)—Josie O'Meers—"Flirtation"—Julian Hall—Roy & Arthur. (Last Half)—"The Magazine Girls"—Lew Wells—Three Lordens.

SPOKANE, WASH.

Hippodrome (Dec. 23-25)—Alvarez Duo—Rosalie Asher—Walsh & Rand—"A Night With the Poets"—Lee Ward—Shanghai Trio. (Dec. 26-29)—Juggling DeLisle—Leonard & Haley—May & Billy Earle—Nick Santoro & Co.—Bert Draper—Gandell Sisters & Co.

SEATTLE, WASH.

Palace Hippodrome (Dec. 23-26)—Skating Venues—Follett & Wicks—Marshall & Covert—Kelly Wilder & Co.—Jere Sanford—Three Regals. (Dec. 27-29)—Violet & Charles—Kilsbey & Geneva—Dolly, Bennett & Young—Cliff Dean Players—Sohn & Dreis—Swain's Cockatoos.

SACRAMENTO, CAL.

Empress (Dec. 23-25)—Hicks & Haet—Two Brownies—Paul Earl—Sorrento Quintette—Jones & Jones—The Brads. (Dec. 26-29)—Chester Johnson—Fox & Evans—Xylo-Phields—Devellin & Miller—Pearl Bros. & Burns—Riva-Larsen Troupe.

SAN JOSE, CAL.

Victory (Dec. 23-25)—The Totos—Vincent & Carter—Seven Variety Dancers—Amedeo—Alice Teddy & Co.—Barney First. (Dec. 26-29)—Hicks & Hart—Two Brownies—Paul Earl—Sorrento Quintette—Jones & Jones—The Brads.

SAN FRANCISCO, CAL.

Hippodrome (First Half)—Fisher's Circus—Dan Ahearn—Byrd & Harvey—"Mary's Day Out"—Corty Sisters—Eastman & Moore—Buster & Eddy—Fred Rogers. (Last Half)—Capt. Kidder & Co.—Frank & Waters—Thornton & Thornton—Three Rianos.

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Regent (First Half)—Violet & Charles—Kilsbey & Geneva—Dolly Bennett & Young—Cliff Dean Players—Sohn & Dreis—Swain's Cockatoos. (Last Half)—Sweeney & Newton—Aleva Duo—Adanac Trio—"The Wireless Girl"—La Vine Trio.

WALLA WALLA, WASH.

Liberty (Dec. 23-24)—Kenny & LaFrance—Bernard & Merritt—Knight Benson & Holloway—"Camp in the Rockies"—George F. Hall—Bonesetti Troupe. (Dec. 28-29)—Alvarez Duo—Rosalie Asher, Lew Ward—Walsh & Rand, "A Night with the Poets."

W. U. B. O.

ANN ARBOR, MICH.

Majestic (First Half)—Wilford Du Bois—Sol Berns—Tom Davies & Co.—O'Connor & Dixon—"Smart Shop."

BATTLE CREEK, MICH.

Bijou (First Half)—Fred's Pigs—Raines & Goodrich—"Back to Elmira"—Klass—Black & White Revue. (Last Half)—"Good Bye, Broadway."

DANVILLE, ILL.

Palace (First Half)—Three Moran Sisters—Weber, Beck & Frazier—Lucille & Cockle—Whitfield, Ireland & Co.—Three Bobbs. (Last Half)—Cole & Denby—Mr. & Mrs. Wm. O'Clare—"Woman Proposes"—Christy & Bennett—Thomas Trio.

FORT WAYNE, IND.

Palace (First Half)—Retter Bros.—Moore & Rose—Mahoney & Rogers—"Woman Proposes"—Ben Deeley & Co.—Thalerio's Circus. (Last Half)—"Girl in the Moon"—Samson & Douglas—Lucille & Cockle—"Six Peaches and a Pair"—Creighton, Belmont & Creighton—Page, Hack & Mack.

FLINT, MICH.

Palace (First Half)—"Twentieth Century Whirl." (Last Half)—Enos Frazier—Argo & Virginia—Lew Welch & Co.—Espe & Dutton—"Girl from Holland."

INDIANAPOLIS, IND.

Lyric—Florenz Duo—Otto & Charlotte Cline—Finders Keepers—Dave Manley—Hawaiian Serenade.

JACKSON, MICH.

Orpheum (First Half)—Myrl & Delmar—Fairman & Patrick—Marie & Billie Hart—Richards & Kyle—Creole Band. (Last Half)—Aerial Mitchells—Gilbert & McCutcheon—Haviland & Thornton Co.—Rucker & Winifred—Welch, Mealy & Montrose.

KALAMAZOO, MICH.

Majestic (First Half)—"Good Bye, Broadway." (Last Half)—Fred's Pigs—Raines & Goodrich—"Back to Elmira"—Klass—Black & White Revue.

LAFAYETTE, IND.

Family (First Half)—"Naughty Princess." (Last Half)—Dancing Tyrrells—Ben Deeley & Co.—Pipifax & Panlo—Weber, Beck & Frazier—Six Kirksmith Sisters.

LANSING, MICH.

Bijou (First Half)—Aerial Mitchells—Gilbert & McCutcheon—Haviland & Thornton Co.—Rucker & Winifred—Welch, Mealy & Montrose. (Last Half)—Myrl & Delmar—Marie & Patrick—Marie & Billy Hart—Richards & Kyle—Creole Band.

LOGANSPORT, IND.

Colonial (First Half)—Eddie Badger—Monarch Dancing Four. (Last Half)—Retter Bros.

MUSKEGON, MICH.

Regent (First Half)—Mario & Duffy—Granville & Mack—Tom Linton & Girls—Bessie Le Count—Asoria Trio. (Last Half)—Elvira Sisters—Moore & Rose—Tom Davies & Co.—Jack Dresner—Thalerio's Circus.

PONTIAC, MICH.

Oakland (First Half)—La Dora—Sol Berns—James Lichter—O'Connor & Dixon—Tasmanian Trio. (Last Half)—Melino Twins—Granville & Mack—Musical Lunds—Bessie Le Count—Arthur La Vine & Co.

SAGINAW, MICH.

Strand (First Half)—Enos Frazier—Argo & Virginia—Lew Welch & Co.—Espe & Dutton—"Girl from Holland." (Last Half)—"Twentieth Century Whirl."

S. & C. CIRCUIT

ABERDEEN, S. C.

Rialto (Last Half)—Barnold's Dogs—Casad, Irving & Casad.

CINCINNATI, OHIO.

Empress—Jack & Marie Gray—Mary Norman—Maria Oatman & Co.—Clipper Trio—Willie Hale & Bro.—Selbie & Lillie.

DTEROIT, MICH.

Miles—Taylor Triplets—Harrison West Trio—Jack Reddy—Fay & Jazz Boys.

FARGO, N. D.

Grand (First Half)—Vespo Duo—Killarney Trio—La Mont's Cockatoos—Harmon & O'Connor—Melnote La Nole Troupe. (Last Half)—Smith & Garner—Dawson & Dawson—Goldie & Ayers—Roscoe's Royal Nine.

JANESVILLE, WIS.

Apollo (Last Half)—Jermon & Mack—Cupid's Garden—Maybelle Phillips—Lo Foo Troupe.

MASON CITY, IA.

Cecil (First Half)—Rose & Rosanna—Lennert & Sturm—Burton & Rose. (Last Half)—Billy Smith—Earl & Sunshine.

ST. CLOUD, MINN.

Nemec (One Day)—Billy Small—Harmon & O'Connor—"Cupid's Garden"—Military Four—Melnote La Nole Troupe.

SIOUX FALLS, S. D.

Orpheum (First Half)—Barnold's Dogs—Bally Hoo Trio—Leigh & Coulter—Military Four. (Last Half)—Military Four—Geo. Clancy & Co.

SUPERIOR, WIS.

Broadway (First Half)—The Barrier—Lo Foo Troupe—Jeanette Adler & Girls—Goldie & Ayers. (Continued on page 119.)

Yuletide Greetings



Robbie Gordone

Direction
MAX HART

BAILEY AND COWAN'S SENSATIONAL MARCH BALLAD WITH A BIG IDEA

SEND BACK DEAR DADDY TO ME

IT WILL SWEEP THE LAND FROM COAST TO COAST

INTRODUCED WITH PHENOMENAL SUCCESS BY FRANCES WHITE

WHEN THE MOON IS SHINING SOMEWHERE IN FRANCE

THE CAMP UPTON FAVORITE—GET IT AND KNOW WHY

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FOR
ELIZABETH
MURRAY
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RAE
SAMUELS

SOMEBODY'S DONE ME WRONG

BY WILL E. SKIDMORE, WRITER OF "PRAY FOR THE LIGHTS TO GO OUT"—
"IT TAKES A LONG, TALL, BROWNSKIN GAL"

A HIT
FOR
EMMA
CARUS
AND
SOPHIE
TUCKER

I'M IN THE
ARMY NOW

SOME DAY SOMEBODY'S
GONNA GET YOU

I'M OLD ENOUGH FOR
A LITTLE LOVIN'

A WONDER BALLAD
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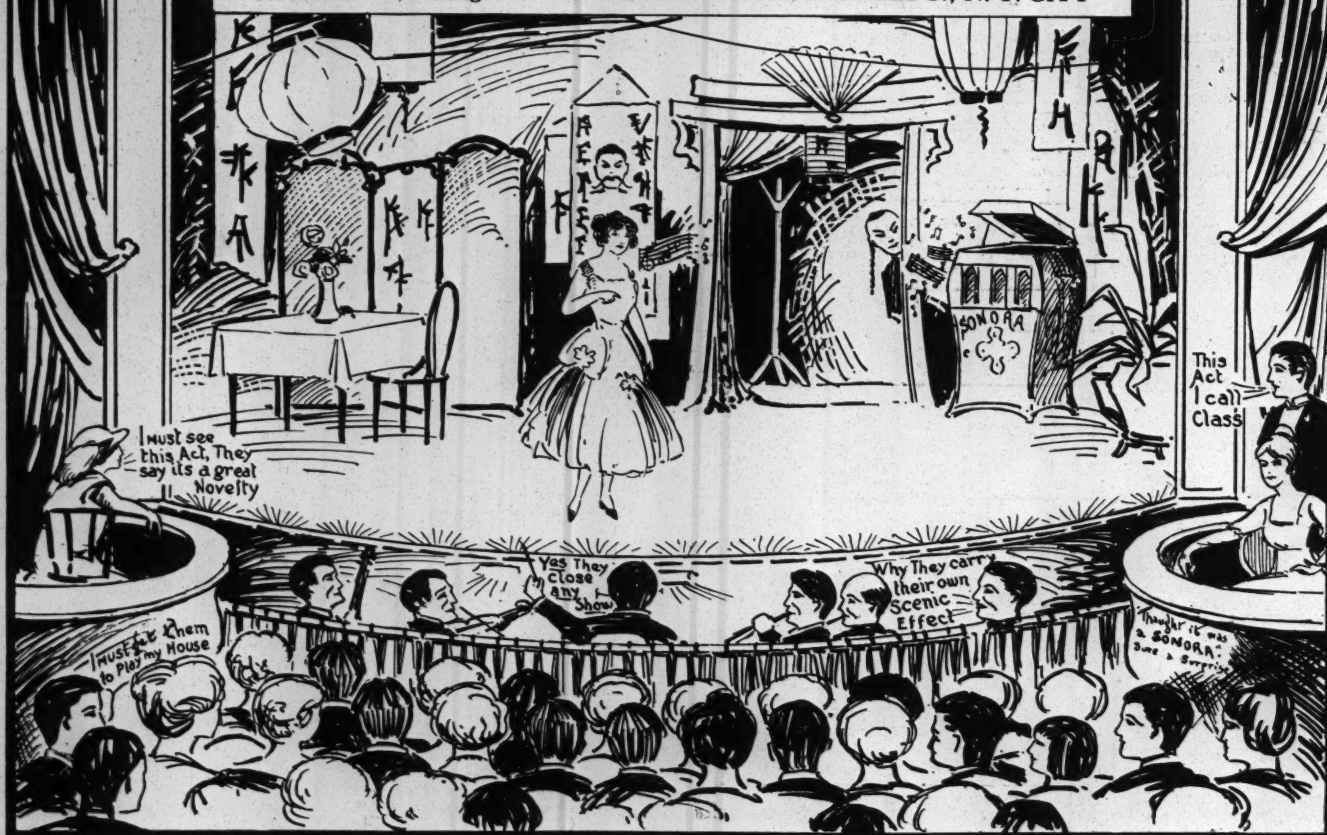
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THAT IS—A REAL COMEDY NOVELTY

JACK LEVY, Manager

STRAND THEATRE BLDG., N. Y. CITY



VAUDEVILLE BILLS

(Continued from pages 27 and 117)

ST. LOUIS, MO.

Princess (First Half)—Geo. Clancy & Co.—Kil-kenny Four—"Girl at Cigar Stand"—Anna Eva Fay. (Last Half)—Lennert & Strum—Leigh & Coulter—Ellnor Sherman—Wright & Davis—Anna Eva Fay.

ST. PAUL, MINN.

Hippodrome (First Half)—Earle & Sunshine—Dawson & Dawson—Smith & Garner—Roscoe's Royal Nine. (Last Half)—Melnert & La Nole Troupe—Vespo Duo—"Girl at Cigar Stand"—Kil-larney Trio.

INTERSTATE CIRCUIT

ATCHISON, KAN.

Orpheum (Dec. 23)—Bertie Ford—Frank Gabby & Co.—"Temptation."

AUSTIN, TEX.

Majestic (Dec. 28-29)—La La Selbini—G. Al Randeger—"Race of Man"—Porter J. White & Co.—Olive Briscoe—Nellie Nichols—Six Virginia Steppers.

BEAUMONT, TEX.

Kyle (Dec. 25-26)—La La Selbini—G. Al Randeger—"Race of Man"—Porter J. White & Co.—Olive Briscoe—Nellie Nichols—Six Virginia Steppers.

DALLAS, TEX.

Majestic—Moon & Morris—McCormack & Wallace—Marie Stoddard—"Rubeville"—Patricia & Meyers—Dupree & Dupree.

FORT WORTH, TEX.

Byers (First Half)—Hagen, Elton & Co.—Derek & Wood—Annie Kent—Sun Fong Lin Troupe. (Last Half)—Gaynell, Everett & Co.—Pat & Peggy Houlton—Wm. Trainor & Co.—Swain's Novelty. Majestic—Laveen & Cross—Faylord & Lancon—Kennedy & Burt—"American First"—Walter Brower—Oakes & Delour.

GALVESTON, TEX.

Grand Opera House (Dec. 23-24)—La La Selbini—G. Al Randeger—"Race of Man"—Porter J. White & Co.—Olive Briscoe—Nellie Nichols—Six Virginia Steppers.

HOUSTON, TEX.

Majestic—Capes & Snow—Three Vagrants—"Vacuum Cleaners"—Nella Allen—George Damerel & Co.—Milton & Delong Sisters—Billy Bouncer's Circus.

KANSAS CITY, MO.

Globe (First Half)—Three Kawanas—Barron & Bennett—Three Gibson Girls—Columbia City Four—Orville Stamm. (Last Half)—Tiller Sisters—Philip Devos Players—Ernie & Ernie.

LITTLE ROCK, ARK.

Majestic (First Half)—Darto & Silva—Georgia Earle & Co.—Juliette Dike—"Holiday's Dream." (Last Half)—Alexander Bros. & Evelyn—Pietro—"Holiday's Dream"—Clifford & Wills—Bennett Sisters.

OKLAHOMA CITY, OKLA.

Lyrio (First Half)—Swain's Novelty—Gaynell, Everett & Co.—Pat & Peggy Houlton—Wm. Trainor & Co.—Weisse Troupe. (Last Half)—Craig & Meeker—Geo. Schindler—Tom Lindsay & Lady Bugs—George Primrose & Co.—Asard Brothers.

PINE BLUFF, ARK.

Hamber (First Half)—Miriam Mahr—Otto Koerner & Co.—Doyle & Wright—Seven Bonomer Arabs. (Last Half)—Margaret Ryan—"When We Grow Up"—Morgan, Martin & Snyder—Gabby Bros. & Clark.

ST. JOSEPH, MO.

Crystal (First Half)—Ed & Jack Smith—Three Melvin Brothers. (Last Half)—Spencer Trio—Lawrence & Edwards—Torcat's Novelty.

SAN ANTONIO, TEX.

Princess (First Half)—Clark & Chappelle—Nelson, Bann & Demonde—Jimmy Lyons—Belgium Trio. (Last Half)—Hagen, Elton & Co.—Drex & Wood—Annie Kent—Sun Fong Lin Troupe. Majestic—Jack & Foris—Amanda Gray & Co.—Ed Lee, Wrothe & Co.—Hedges & Hedges—Rita Mario Orchestra—Hunting & Francis—Asahi Troupe.

TOPEKA, KAN.

Novelty (First Half)—Bertie Ford—Frank Gabby & Co.—"Temptation." (Last Half)—Ed & Jack Smith—Three Melvin Brothers.

TULSA, OKLA.

Empress (First Half)—Geo. Primrose & Co.—Tom Lindsay & Lady Bugs—George Schindler—Asard Brothers—Craig & Meeker. (Last Half)—Three Kawanas—Barron & Bennett—Three Gibson Girls—Columbia City Four—Orville Stamm.

WACO, TEX.

Auditorium (Dec. 23-24)—Alexander Bros. & Evelyn—Pietro—Brenda, Fowler & Co.—Clifford & Wills—Four Haley Sisters—"Broadway Revue."

WICHITA, KAN.

Princess (First Half)—Tyler Sisters—Philip Devos Players—Ernie & Ernie. (Last Half)—Bertie Ford—Frank Gabby & Co.—"Temptation."

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PHILIP P. TAYLOR, formerly of Taylor and Labell, wants to hear from the daughter of May Labell (who is now about 28 years old). Anyone having account of May Labell's death please communicate. PHILIP P. TAYLOR, care Kimble Motor Co., Wire Dept., Chicago, Ill.

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A HAPPY NEW YEAR

Bob Nugent

COMEDIAN

"BIFF-BING BANG"

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The title tells you what to expect.

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LOUISE HARTMAN

PRIMA DONNA

ROSE SYDELL SHOW

My first season in Burlesque. I like it, and want you all to like me. I wish you all a very happy Christmas and a cheerful New Year. Smilingly yours,
LOUISE HARTMAN.

SOME SONG

? WHO PUT THE "GERM" IN GERMANY ?

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I WISH YOU WHAT
YOU WISH ME,
ONLY MORE
OF IT.**

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Second Season With Broadway Belles

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Featured with "Hello America"

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"SMILING" NELLIE WATSON

Nifty Soubrette

WITH DAVE MARION'S OWN SHOW—A REAL SHOW

SHUBERTS START THEATRE WAR

(Continued from page 5)

that if said play should be sent on tour for presentation in the United States or in Canada, in cities in which the parties of the first part own or manage a theatre or book attractions for a theatre, the party of the second part will book said play solely through the parties of the first part (unless said parties of the first part shall be unable so to do or not have the "open time"), and the party of the second part will not present the play or produce or authorize or permit the presentation or production of said play at any theatre in any of said cities, unless it shall be booked as aforesaid by said parties of the first part. The play, when booked in any of said cities, shall be under a contract in form substantially similar to this contract, excepting that the terms or division of gross receipts shall be such as are given to the theatrical attractions of a kind and class substantially similar to said play; but there shall be no charge made for booking said play, for the party of the second part.

"It was to test that clause that we, only a few months ago, put a similar clause in our contract and when Lee Shubert got on the stand in Philadelphia he admitted under oath that he considered the clause not binding, and yet he had enforced it, until we got into court with him, on every company that played with him.

"We do not agree with one of the newspapers, either, that the actors will be jubilant over this rupture, because, from the expressions that have come to us in recent years, the hope of the Actors' Equity Association always lay in the fact that the Klaw and Erlanger forces had given them almost everything that they were now asking, although we were at a disadvantage inasmuch as we were conceding what the Shuberts constantly refused. So long as they were associated with us in a working agreement they had to observe some semblance of consideration for the rights of others.

"There will be no other statement from us as we do not believe the public has any interest in the matter beyond the character of the attractions which will be offered for its diversion, and on the issue we rest with absolute confidence."

FRED HILL, ACROBAT, IS DEAD

BALTIMORE, Dec. 17.—Fred Hill, well known as an acrobat, died last week after four years' illness with tuberculosis. He was thirty-eight years old. Burial took place Monday at Oak Lawn Cemetery, after services in St. Bridget's Roman Catholic church.

Hill worked for many years with different partners, as Hill and May, Hill and Krause, Hill and Adams and others. His wife assisted him in his act and during his illness has been working with his sister, doing a team act called the Hill Sisters.

Besides the widow, the performer left a mother, a sister, Catherine, and three brothers, one of whom, Joe Hill, is well known as a minstrel man, and is, at present, in the army.

Ruth Hastings

Prima Donna—French Frolics

WM. F. (Billy) HARMS

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CHAS. KLASS

THE MUSICAL ENCYCLOPEDIA

PRESS OPINIONS AND CRITICISMS

Keith's Vaudeville

KLASS

KLASS IS A POPULAR FAVORITE WITH THE KEITH AUDIENCE

Klass, the piano-acordionist, won his way with the house on sheer merit; he gave selections of a wide variety, his first being "La Boheme," while the others ran from semi-sacred to out and out rag. His novel idea of playing whatever the audience called for won complete approval, and he was forced to play several extra selections before his listeners were satisfied.

KLASS

Amusing Musical Encyclopaedia. Klass is one of those high-class accordion players, the other two real ones being Pietro and Diero. This artist, Klass, played any number that the audience called for last night and was a decided HIT.

KLASS

Klass justified his name as an accordionist of great ability, and to the delight which his music brings he adds the pleasure of allowing the audience to choose his program to date. No one here has asked for anything he doesn't know. Some say he is as good as Pietro, which, as Charleston audiences know, is GOING SOME.

KLASS

The versatile musical encyclopaedia seemed to take as well with the Roanoke audience as the great Pietro himself, and round after round of applause called him back. Klass welcomes suggestions from the audience and plays anything wanted.



KLASS

MUSICAL ENCYCLOPAEDIA

Klass, whether Isador or Saul, isn't stated, is the best of the offerings as an accordion player. He has a repertoire that is seemingly inexhaustible, and he plays with a swing and dash that "gets" the audience every time.

KLASS

with the piano-acordion easily led the list. He gave the audience a complete variety of selections from old-time melodies to the most riotous of modern rag. The audience was never disappointed in the manner in which they were taken up.

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Does not plant his audience. Plays all requests by memory. No two shows alike. Every show a new show, talk and comedy, combined with requests.

Full of "pep," magnetism, personality. A drawing card on any bill. Positively a feature act. A real musician.

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AND
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Now in their 37th consecutive week. **WANTED**—To join Dec. 24, to enlarge show: General Business Man; prefer man who can do specialty. Good single specialty man, who can do bits. All Directors write. **Wanted, Big Novelty Act**, either mind reading or magic act. Other novelties write. Show starts South, Jan. 14th. Pickert Sisters Stock Co., Week Dec. 17, Patton, Pa.

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BURLESQUE NEWS

(Continued from page 21)

**"GOLDEN CROOK"
SHOW PRESENTS
TRADITIONAL BALLET**

A "Trip to Sunland," with an interesting book and a liberal mixture of comedy, singing and dancing, provides two hours of enjoyable entertainment at the Columbia this week.

Billy Arlington in his various moods was at his best on Monday afternoon, and his unique style dominates the show. The "rough" scene, with Eleanor Cochrane, was one continuous big laugh.

His "Oh, Frank" remarks are directed this season to a new object, Frank De Voe being the new-comer, who takes excellent care of the comedy role opposite Arlington. His specialty, delivered in evening clothes, also was well put over.

The dancing features were, of course, the ballet evolutions, nicely performed by the twenty-four girls. Sol Hite and Mabel Reflow contributed a dancing

specialty, full of novelty and action. The several styles of dancing were exemplified by various couples and were announced by Arlington in real comedy style.

Eleanor Cochrane sang well in the operatic episode. Marlie Mayne appeared as Sultana, Goddess of Sunland. She looked the part, and led the march of the White Hussars in the last scene.

Carl I. Taylor assisted Arlington in the musical act, and the comedy as presented in the music store scene had the usual punch. The other two members of the Pall Mall Trio, Walter La Foye and Ed. F. Hennessey, were cast to good advantage, and their harmonious selections were encored repeatedly.

Miss Reflow led several members, and with Hite offered a regulation Hawaiian dance.

The Ragcarpet Dance by Arlington and Frank De Voe was the final knockout.

The costumes of the show are quite an exhibition in themselves, and the line-up of the chorus is impressive. F. M.

LOUIS MARATSKEY

HUDSON, N. Y.'S LEADING JEW-ELER TO THE PROFESSION

Wanted Stock Burlesque People at All Times

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Dutch Comedian with B. F. Kahn's Union Square Stock Co.

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STARS OF BURLESQUE

FLORENCE TANNER

The Girl with the Golden Voice, with 20th Century Maids

Direction Roehm and Richards

ETHEL RAY THE BLUE SINGER

SOUBRETTE

HIP-HIP HOORAY GIRLS

JENNIE ROSS

Soubrette with Army and Navy Girls

JIM I don't stop any show—I keep it going PEARL

Irish Comedian with Army and Navy Girls Co.

PEARL LAWLER

PRIMA DONNA

BROADWAY BELLES

DIKE THOMAS

THE DARK BRIGHT SPOT

BROADWAY BELLES

MAE CLINTON and COOK EMMA

PRIMA DONNA

SPIEGEL REVIEW

INGENUE

TEDDY DUPONT

The Girl with Pleasing Personality—With SOCIAL MAIDS

JULIETTE BELMONT

"Juliette," Gypsy Violinist—Ingenue

Direction, JACOBS and JERMON

20TH CENTURY MAIDS

KITTEE GLASCO

Ingenue of "Hello America"

CHICK BRICMONT

(GREEN PEA)

STRAIGHT.

B. F. KAHN'S FOLLIES COMPANY

LUCILLE AMES

Ingenue—Soubrette. With Personality and Ability

JACK REID'S RECORD BREAKERS—SEASON OF 1917-18

LILLIAN FRANKLIN

SOPRANO

Voice—Class—Wardrobe—

Girls from Joyland

CALIFORNIA TRIO

HARRY BART

BEN JOSS

JIM HALL

Song—Dress and Class with Spiegel Revue

Chas. VAN OSTEN and CLARK Auralla

COMEDIAN

SOUBRETTE

MISCHIEF MAKERS

AT LIBERTY

JEAN POLLOCK

SOUBRETTE

Room 6, 1604 Broadway, N. Y.

Have been in five Broadway productions. Last season principal comedian "Very Good, Edna." This is the first time I have ever been in show business.

HARRY COLEMAN

Worrying "Bluch" Cooper

MICHELINA PENNETTI

STAR OF BURLESQUE WITH B. F. KAHN'S FOLLIES COMPANY

DOC DORMAN

RUBE KOMIC

MERRY ROUNDERS

BERT LAHR

ECCENTRIC DUTCH

BEST SHOW IN TOWN

Signed Three Years More with Blutch Cooper

JACK FAY

STRAIGHT MAN DE LUXE

Max Spiegel's Social Follies

THAT TALL FELLOW

ELLIOTT AND DOLLS

(JOHNNY)

(BABA MARION and TESS DE COSTA)

ANNETTE WALKER

(MLLE. ADELAIDE)

VIOLINIST

HARRY HASTINGS' BIG SHOW

JIMMY CONNORS

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MANAGEMENT BARNEY GERARD

SID GOLD

2nd Season with Ben Welsh.

Bigger Hit Than Ever.

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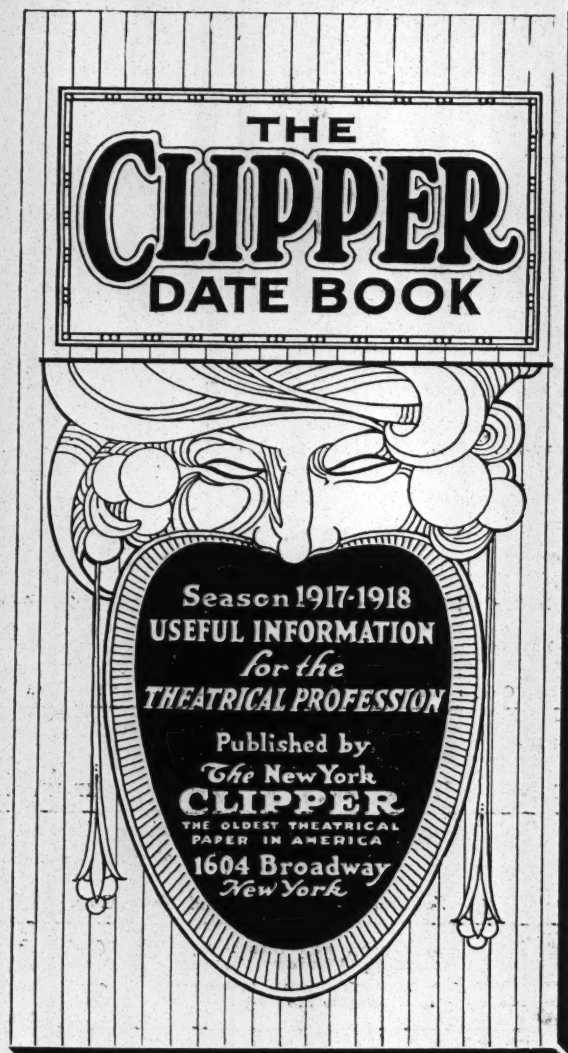
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AND

A Happy New Year

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GUS EDWARDS' ANNUAL SONG REVIEW

This Week, Dec. 17, B. F. KEITH'S RIVERSIDE, N. Y.

GREETINGS

HENRY LEWIS

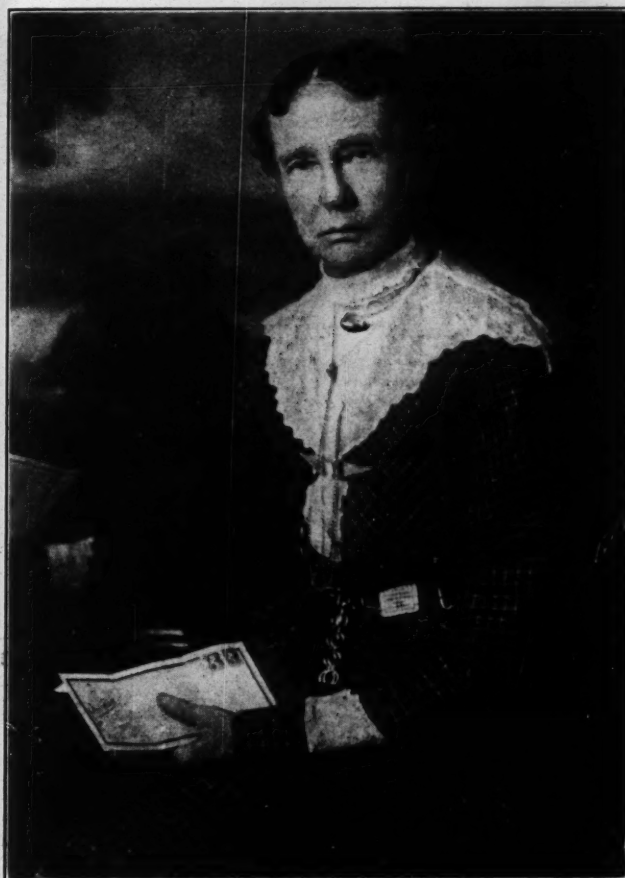
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"Grandma" RossKam

as she is affectionately known, to a wide circle of theatrical folk, is enjoying her seventy-seventh Christmas. During the past few years she has been making her home at Wildwood, New Jersey, with her son, Chas. H. RossKam, probably best known from his association with the Chicago Stock Company, which for the past twenty years, under his management, has been, and is today, recognized as one of the foremost attractions of the kind playing the better class of cities. Previous to moving away from Chicago, which was her home for many years, "Grandma" used to be a frequent visitor welcomed "back stage" of different theatres, where friends might be appearing, and her list of Christmas cards last year numbered over three hundred and bore postmarks from nearly every state in the Union as well as several from abroad.

May she be with us for many more Christmases to come is the wish of all her friends everywhere.

I Do Too

Auralia Clark

With Mischief Makers

THE ONE BEST BET

GREETINGS OF SEASON 1917 and 1918

THE GIRLS FROM JOYLAND

Personal Direction of SIM WILLIAMS

The Quickest, Danciest, Girliest Show of All, Wishes All

A MERRY X-MAS AND PROSPEROUS NEW YEAR

TO MY FRIENDS!—I am feeling fine and doing finer. En Route. SIM WILLIAMS, "Girls from Joyland" Co.

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N. B.—Managers, why not warm up your house with the STEAMFITTERS

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Assisted by Three Pipes

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In "KINDLING"

PLAYING UNITED TIME

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WATCH THEM

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Singing, Dancing and Comedy

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By HOMER MILES

The Little Act with the Big Punch

DIRECTION—SAM BAERWITZ,

N. V. A.

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Comedy Songs—Eccentric Dances

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MANDEL AND ROSE**GEO. HINKEL and KATHLEEN MAE**
"Catching a Car"

Direction—MANDEL & ROSE

VERA LAING and HARRY GREENPLAYING
LOEW TIME

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IN VAUDEVILLE

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A Unique Blend of Mirth and Melody

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JAMES GREEN and WILLIAM PUGH
Two Boys From Dixie

In Three Shades Blacker Than Black.

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BOOKED SOLID

Eastern Representative:
MORRIS & FEIL**PATSY BENNETT**

Songs and Comedy

Direction—MANDEL & ROSE

MAZIE EVANS

and her

BANJO BOYS

IN VAUDEVILLE

TO PRODUCE AFTER-WAR PLAY
 "The Future," a play with scenes laid in Berlin, Germany, is to be produced by Elliott, Comstock & Gest. The work deals with a fanciful meeting in Berlin of representatives of the successful Allies, who discuss the fate of the Kaiser, who is a prisoner.

COHAN AND HARRIS RAISE \$4,479
 Cohan and Harris have sent a check for \$4,479.95 to the headquarters of the New York American and Evening Journal Christmas Fund. This represents the total receipts derived from the benefit gotten up by Cohan and Harris at their theatre for this fund.

A Merry Christmas and A Happy New Year

**HARRY FRANK
 BURNS AND FRABITO**

Our first Yuletide together as champion laugh winners

At B. F. Keith's Orpheum Theatre, Brooklyn, this week, Dec. 17

Direction—CLAUDE AND GORDON BOSTOCK

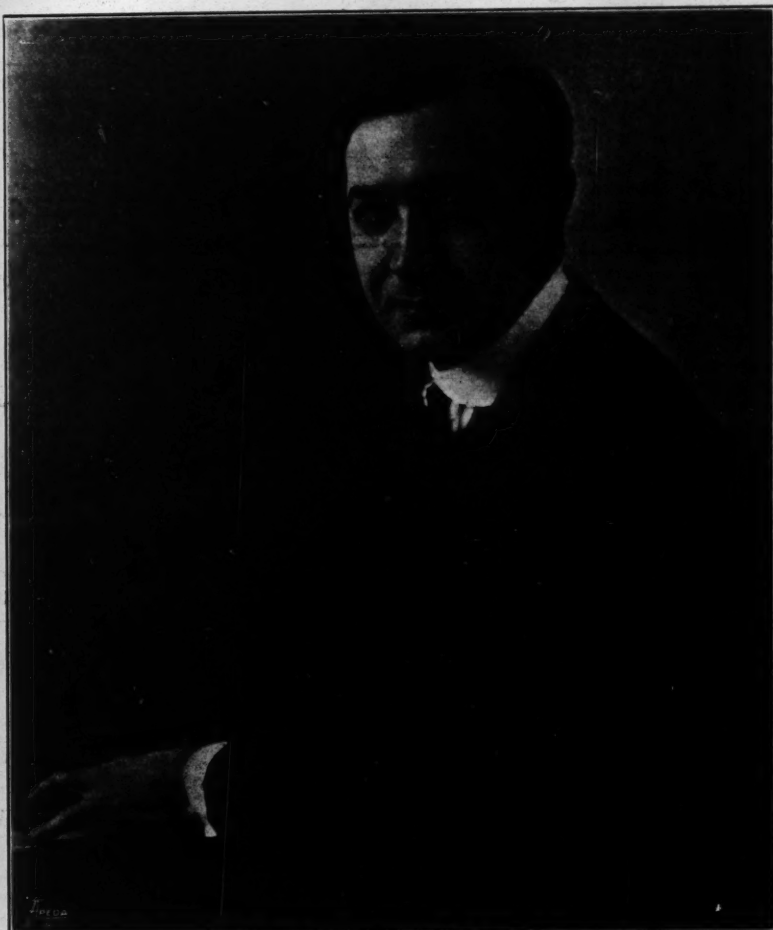
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FOR A-1 REP.—PER. STOCK OR ONE PIECE.

BILLY CUNNINGHAM

Juv. Leads. Juv. Light Comedy. A-1 Wardrobe (3 Trunks). Quick study, sober and reliable. Age 28, height 5 ft. 9½ in., weight 140. Honorably discharged from National Army. Address 537 Green St., Cumberland, Maryland.

SEASON'S GREETINGS



RAYMOND HITCHCOCK AND E. RAY GOETZ
 PRESENT
WELLINGTON CROSS
 In "WORDS AND MUSIC"

MEYERS and SELTZER, Proprietors
ZEISSE'S HOTEL
 PHILADELPHIA

Where all Show People meet.
 Best Home Cooking in Town.
 Music Every Evening.
 Pay Us a Visit.



EDDIE DOERR

With the Harry Von Tilzer Music Co.



Greetings to all Friends
AMETA PYNES
 BEHMAN SHOW

Brand New Dancing Novelty in Preparation for Next Season

COSTUMES AND HEADGEAR BY PATSY SMITH

Season's Greetings

DOOLY AND NELSON

"The Montgomery and Stone of Vaudeville"

This Week (Dec. 17) B. F. KEITH'S COLONIAL, N. Y.

Dir. Rose and Curtis

STARS OF BURLESQUE

BILLIE DAVIES

PRIMA DONNA

INNOCENT MAIDS

GANGLERS DOGS

Direction—BILLY GRADY

SAVANNAH & GEORGIA

TWO COMEDY CORKERS

Direction Harry Shea.

MILDRED HOWELL

WINSOME SOUBRETTE

JACK REID'S RECORD BREAKERS

CHARLIE RAYMOND

Burlesque's Premier Straight With Dave Marion's Own Show

HARRY HARRIGAN

ONLY IRISHMAN IN BURLESQUE AS PRINCIPAL HEBREW COMEDIAN
BACK WITH JOE BURTON'S STOCK COMPANY

KAHN'S FOLLIES

KATHERINE PAGE

Prima Donna

Hurtig & Seamon's Big Burlesque Wonder Show

"LYRICA!"

IN VAUDEVILLE

Don ROMINE and FULLER

OF CAHILL & ROMINE
VaudevilleOF "CHARMING WIDOWS"
Burlesque

BOB BARKERS

Producer and
Comedian

ZAIDA

PRIMA DONNA

SIM WILLIAMS' "GIRLS FROM JOYLAND"

MAY PENMAN

INGENUE AND A GREAT SUCCESS IN QUARTETTE—LIBERTY GIRLS

ARTHUR MAYER

Principal Comedian

Chas. Baker's Speedway Girls

J. B. CUNNINGHAM

JUVENILE STRAIGHT
"BARITONE SOLOIST"CHAS. BAKER'S
GAY MORNING GLORIES

FRANKIE BURKE

COON SHOUTER INGENUE

FRENCH FROLICS

HOWARD & LYMAN

DANCERS THAT ARE DIFFERENT

POPPY JUNE

SOUBRETTE

HIP-HIP-HOORAY GIRLS

HELEN VREELAND

Ingenue Prima Donna

With Geo. Beltrage's Hip-Hip-Hooray Girls

ANNA SAWYER

INGENUE—BEN KAHN'S UNION SQ. CO.



CHAS. E. LEWIS

SINGING AND DANCING JUVENILE

With Barney Gerard's "SOME SHOW"

MYRTLE CHERRY

(Formerly MYRTLE ZIMMERMAN)

In Vaudeville in Songs and Dances

CHARLOTTE WORTH

PRIMA DONNA

Appearance, Ability and Wardrobe

Direction ROEHM & RICHARDS

EUGENE RAUTH

Doing Irish With Pacemakers

Tad With the Voice

ARTHUR PUTNAM

Straight—with JOE BURTON STOCK CO.

This Week, Follies Theatre

MAE O'LOUGHLIN

Featured with 6 Diving Girls

With Hip-Hip-Hooray Girls

GLADYS SEARS

Aviators

FLO DARLEY AND BOVIS WILL

PRIMA DONNA

CHARACTERS

STAR and GARTER SHOW

SARAH HYATT

PRIMA DONNA

MONTE CARLO GIRLS

FRANKIE LA BRACK

SOUBRETTE

With STAR and GARTER SHOW

JOE WESTON—SYMONDS

MAIDS OF AMERICA

SECOND SEASON

ROSE CLIFTON

Ingenue, Now With JOE BURTON'S Burlesque Stock Company
BEN KAHN'S FOLLIES THIS WEEK

HARRY PETERSON

Singing Straight with Sam Levy's Charming Widows.

Fifth Season

DOLLY FIELDS

Working for One of the Best Men in Show Business
Soubrette—Ben Kahn's Follies Company

THE HASELTINES

Australian. So Different Comedy. Barrel Jumpers.

CHAS. GLICK

CHARACTER & BASSO, 2nd Season with FRENCH FROLICS—
Formerly Manager of International Four.

WALTER J. PARKER

THE NATURAL TAD with THE FRENCH FROLICS.

JACK PEARL

"HE WAS THERE, TOO"

With Herk, Kelly & Damsel's PACEMAKERS

STOCK AND REPERTOIRE

(Continued from page 17)

EMMA BUNTING CO. CLOSES

SAN ANTONIO, Tex., Dec. 17.—Emma Bunting is closing her three months' engagement at the Grand with "Anita, the Singing Girl." Miss Bunting goes to Ft. Worth and Dallas to begin engagements there, and from these cities will proceed to the Pacific Coast, playing Los Angeles, San Francisco, Portland and Seattle. It is understood that negotiations are now under way to take her to Honolulu for at least six months. Miss Bunting has made many friends while in San Antonio, and her stay has been quite a financial success for her.

PHILLY TO HAVE ANOTHER STOCK

PHILADELPHIA, Dec. 14.—A new stock company has been organized to open Christmas week at the Orpheum Theatre, this city. The company will be headed by Robert Hyman and Virginia Mann and the opening bill will be "Rich Man, Poor Man." The theatre has been overhauled and painted and presents a bright appearance.

INGENUE REJOINS ELMIRA STOCK

ELMIRA, N. Y., Dec. 15.—Faneyon Maurer was given a most cordial reception on her return last week as ingenue of the Mae Desmond Players at the Mozart Theatre.

JACK AMORY IS STILL ILL

NORTHAMPTON, Mass., Dec. 18.—Jack Amory has not yet returned to his place with the Northampton Players. He is still confined at the Dickenson Hospital.

BOB HARMON and MALCOLM SID
COMEDIAN JUVENILE

The Big Talk of "Puss Puss" Co.

ACTRESS GOES TO HOSPITAL

ATLANTA, Ga., Dec. 14.—Beatrice Le Roy, wife of James Hefner, with whose company she has been playing through the South, has been taken to the General Hospital here to undergo a surgical operation. She has been ailing for some time and is now in a serious condition.

JOINS BEN GREET PLAYERS

SAN DIEGO, Cal., Dec. 17.—Grace Halsey Mills, a well-known society girl of this city, joined the Ben Greet Players here and scored a success on her debut last week as Portia in "The Merchant of Venice."

WACO WELCOMES DAINTY CO.

WACO, Tex., Dec. 12.—The Bessie Dainty Players, after a tour of the Southwest, have come here for an indefinite stay at the Old Glory Theatre. They were given a hearty reception at their opening.

OFFER PRIZE FOR PLAY NAME

JAMESTOWN, N. Y., Dec. 15.—The Pauline MacLean Stock will present an unnamed play next week for which the management has offered a prize of \$25 for the best name submitted for it.

MISS PERRY JOINS KEITH CO.

UNION HILL, N. J., Dec. 14.—Natalie Perry joined the Keith Players at the Hudson Theatre last week as second woman and has already established herself as favorite.

INSURE YOUR MATERIAL AGAINST THEFT REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,

NEW YORK CLIPPER, 1004 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my

entitled
for Registration.

NAME.....

ADDRESS.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

WANTED, A STAGE CARPENTER FOR DRAMATIC STOCK

MUST JOIN IMMEDIATELY

Chas. H. Waldron, Cummings Theatre, Fitchburg, Mass.

JAS. B. BILLY ROBINSON and DEWEY Comedy and Singing

Now Playing Loew Time. TOM JONES, Rep.

Week Dec. 17—First Half, BIJOU, Brooklyn; Last Half, DE KALB, Brooklyn

AIR CALLIOPE

The Kind Used by All Big Shows

NEUMATIC CALLIOPE CO.

345 Market Street

Newark, N. J.

The Only Practical Air Calliope Builders in the World.

3 MELODY PHIENDS

GUTH, ROSS & GUTH

Dir., HARRY PINCUS

Voices and Instruments

Greetings to All friends

ALFRED BERGEN

This Week Dec. 17

B. F. Keith's Colonial, N. Y.

SIR. HARRY WEBER

AT LIBERTY

Stage Carpenter or Props, sober; wife young, good appearance, good worker (pony). For chorus, burlesque, musical comedy or vaudeville. W. J. WHITE, Marion Hotel, Chicago.

MADISON'S BUDGET No. 17 WILL SOON BE READY

No stone is being left untaken to make this the best BUDGET issue to date—and that means something. Price as usual, ONE DOLLAR. Meanwhile for \$1.50 you can secure the current issue (No. 16) immediately and an advance copy of No. 17 soon as ready. MADISON'S BUDGET, 1052 Third Avenue, New York.

WIGS

Human Hair, Irish, Dutch, Jew, 75c.
Soubrette or Men's Dress Wig
\$1.00, \$1.50; Negro, 25c., 50c.
75c.; Tights, 90c. Instant shipment.
Catalog Free. Paper Hats, Masks,
Novelties, Props. KLIPPERT MFG.
46 Cooper Sq., N. Y.

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NEVER BEFORE SUCH OVERWHELMING PRESS PRAISE!

NEVER BEFORE SUCH UNANIMOUS EXHIBITOR'S ACCLAIM!

STATE RIGHTS

THE MOST POPULAR OF ALL
STAGE STARS IN THE THRILLING
DETECTIVE DRAMA THAT
HAS BLAZED ITS WAY TO
EVERY CORNER OF THE UNIVERSE.

JOHN BARRYMORE
IN
"RAFFLES
THE
AMATEUR
CRACKSMAN

EUGENE W. PRESBREY'S
DRAMATIZATION OF E. W.
HORNUNG'S GRIPPING TALE
OF A SOCIAL HIGHWAYMAN
WITH A CONSCIENCE

HILLER
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924 Longacre Bldg., N.Y.
EXCLUSIVE SELLING AGENTS

"AN ABSORBING DRAMA IN EVERY SENSE OF THE WORD. THIS PRODUCTION RANKS AS A BIG STATE RIGHTS ATTRACTION."
(EXHIBITORS TRADE REVIEW)

"MR. HORNUNG'S DRAMA IS KNOWN TO MILLIONS. IT RAN TO PACKED HOUSES. THE SCREEN VERSION SHOULD GET THE SAME RESULTS. IT IS INTENSELY INTERESTING FROM START TO FINISH AND CAN BE RECOMMENDED TO ANY AND ALL EXHIBITORS AS A SURE BET."
(MOTION PICTURE NEWS)

"MUST GRIP AUDIENCES FOR MANY SEASONS. IT IS A SUPERPICTURE, TO BIG AND FINE TO BE LIMITED TO A REGULAR PROGRAMME."
(VARIETY)

"FINELY PRODUCED, HAS THE SAME FASCINATION IN PICTURE FORM THAT IS POSSESSED ON THE STAGE AND IN THE NOVEL."
(MOVING PICTURE WORLD)

"STAGED BEAUTIFULLY. SNAPPY, CLASSY SUSPENSE. ACTION WITH CLEVER STAR. MOVES RAPIDLY WITH ENOUGH TWISTS TO KEEP IT VERY INTERESTING TO THE FINAL SCENE."
(WID'S)

"JOHN BARRYMORE GIVES A DASHING AND ATTRACTIVE PORTRAITURE OF THE AMATEUR CRACKSMAN."
(WINNING TELEGRAPH)

WILL BLAND & CO. ENID

Australia's Greatest
Illusionists

Booked Solid U. B. O.
DIRECTION—TREAT MATHEWS

HERBERT MILDRED
HODGE and LOWELL
"Object Matrimony"
IN VAUDEVILLE

JOHN C. CARRIE
MANNING & BURKE
Comedy Singing Talking Act in One IN VAUDEVILLE

SAM ALEX
KRAMER and CROSS
Advanced Exponents of Physical Culture
Direction—IRVING COOPER

The Blackstone Quartette
J. E. Kelley Thos. Smith Earl McKinney J. W. Coleman
1st Bass 2nd Bass 1st Tenor 2nd Tenor and Dir.
IN VAUDEVILLE

MEL EASTMAN
"The Original Elongated Entertainer"

THE ORIGINAL AMERICAN GIRL
PRINCESS WHITE DEER
Only Dancing Indian Girl and Company of Indian Braves
Direction, WILLIAM MORRIS AND PAT CASEY

MARGIE GALE
ADDIS & STEWART
A Few Songs and a Little Nonsense
IN VAUDEVILLE

LEO & EDNA MILLER
Songs—Patter—Chatter
N. V. A. Direction, Chas. J. Fitzpatrick

ETHEL ALBERTINI
Assisted by MANNE SMITH
IN VAUDEVILLE

JOE SPIELMANN JOE RUDDY
1st Tenor Bass
RUBE MELODY FOUR
Singing, Talking and Comedy
Baritone 2nd Tenor
EDDIE McCOMBS FRED NERRET

JACK HELEN
ROWLES & GILMAN
A Little Bit of Everything
IN VAUDEVILLE

FOUR KASTING KAYS
Study in Mid-Air—Playing U. B. O.
PETE MACK, Eastern Representative C. W. NELSON, Western Representative

THREE FLORA BROS.
Comedy, Triple Bars and Knockabouts
DIRECTION—CHAS. BORNHAUPT U. B. O. TIME

THE FERRAROS
(George and Idabel)
SURPRISING CLOWNS Direction, ALF. T. WILTON

DANCING DALES
Vaudeville's Pre-eminent Exemplars of Dancing Oddities.

KIPP and KIPPY
COMEDY JUGGLERS Direction ALF. T. WILTON

"I DEFY COMPETITION"
LITTLE JERRY
The Biggest Little Singer in Vaudeville

CLIFF T. GREEN
"The Morning After and After" In Vaudeville

THE OVANDOS
Whirlwind Xylophonists Booked Solid Dir., HARRY SHEA

Frank Eldrie
FISHER & GILMORE
In "A Bashful Romeo"— Direction Mark Levy

CLIFFORD TRIO
SINGING AND DANCING CLIFFORD, SADE AND FRANK IN VAUDEVILLE

BELLE ONRA
THE AERIAL GIRL In Vaudeville

SOMETHING NEW IN THE AIR
THE WHITE TRIO
NOVELTY GYMNASTIC—IN VAUDEVILLE

MAE HARRINGTON
"PIANOLOGUEFETE" IN VAUDEVILLE

HARRY LAVINA
STEWART AND MERCER
Comedy, Acrobatic, Aerialists. IN VAUDEVILLE

TANEAN BROS. Direction, Nat Sobel
PLAYING U. B. O. TIME

BE THE FIRST TO USE A GREAT SONG IN YOUR ACT! IF YOU ONLY COPY THE HEADLINERS YOU'LL NEVER SEE YOUR NAME IN THE BIG LIGHTS. IF YOU HAVE THE NERVE AND ABILITY TO PICK AN ACT-MAKING SONG ON MERIT TRY THESE ON YOUR STEINWAY AND YOU'LL WIRE FOR COMPLETE COPIES AT ONCE. EVERYTHING READY—WE HAVE SONGS TO SUIT EVERY ACT. WIRE TODAY.

THE GREATEST OF ALL SOUTHERN NOVELTY BALLADS

WAY DOWN IN MACON, GEORGIA

I'LL BE MAKIN' GEORGIA MINE

WORDS BY LOOS BROS. and JACK FROST

MUSIC BY PAUL BIESE and F. HENRI KLINKMAN

I know a girl way down in Ma-con, Geor-gia, Down in that lit-tle town of Ma-con, Geor-gia, I know she's waitin' 'neath that south-ern moon, I'm al-most certain I'll be with her soon; I had to prom-ise her that I'd come back in sweet Mag-no-lia time, I want her on-ly, my heart is lone-ly, Sings this lit-tle rhyme.

CHORUS
I'm on my way to Ma-con, Geor-gia, Where skies are always blue, 'Cause there's a girl in Ma-con, Geor-gia, Her name is Geor-gia, too; And you can say what you may, by the way it's fun-ny Her name's the same as that state so sun-ny, Fields of cot-ton, They seem to know, I'm not for-got-ten. In that town of Ma-con, I know she'll un-der-stand And so this train, once a-gain, I am tak-in' To the sweetest peach in Geor-gia-land, And when it's snow time in that north-ern clime, Just see me here, beneath that bright sun-shine, Way down in Ma-con, Geor-gia, I'll be mak-in' Geor-gia mine.

RIOTOUS COON SONG SCREAM! IF EVER THERE WAS A JAZZ HIT THIS IS IT. WE BOUGHT THIS CHICAGO BLACK-BELT "JAZZ" SENSATION IN FIERCE COMPETITION WITH TWO EASTERN PUBLISHERS. NO USE BRAGGIN' ABOUT HOW MUCH WE PAID; THAT'S "OLD STUFF" AND YOU WOULDN'T BELIEVE IT. ANYWAY, WE BROUGHT HOME THE BACON! TRY THIS AND YOU'LL AGREE IT'S "SOME JAZZ."

THE DIRTY DOZEN

"THERE WASN'T A GOOD ONE IN THE BUNCH"

Old Ru-fus Ras-tus John-son Lee Was brag-gin' 'bout his fam-ly tree, He said his un-cles all were dea-cons Down in Ten-nes-see; Said old black mam-my Man-dy Bly, "I knew your folks in days gone by, And when we'd meet them on the street We'd look at them and cry."

CHORUS
"Oh the old dir-ty doz-en, the old dir-ty doz-en, Your broth-ers and cous-ins, all liv-in' like a hive of bees, They all kept a-buz-zin' a-fus-sin' and mus-sin', There was-n't a good one in the bunch, Be-lieve me that aint no bluff, Guess that's e-nuff." (Thak-euff.)

BE THE FIRST TO USE THIS SENSATION

WHEN THE KAISER DOES THE GOOSESTEP

TO A GOOD OLD AMERICAN RAG

A SPELLING SONG WITH A GREAT PUNCH

A-M-E-R-I-C-A

MEANS "I LOVE MY YANKEE LAND"

SOPHIE TUCKER'S "BLUES" HIT

I'M A REAL KIND MAMA

LOOKIN' FOR A LOVIN' MAN

NEW YORK'S TREMENDOUS HIT

I'M HITTING THE TRAIL TO NORMANDY

SO KISS ME GOODBYE!

RUBE COMEDY RIOT FOR THE ROOKIES

GIDDY-GIDDAP! GOON! GOON!

WE'RE ON OUR WAY TO WAR

GREATEST "BLUES" EVER WRITTEN

I AIN'T GOT NOBODY

MUCH, AND NOBODY CARES FOR ME

GRAND OPERA HOUSE
CHICAGO

McKINLEY MUSIC CO.

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